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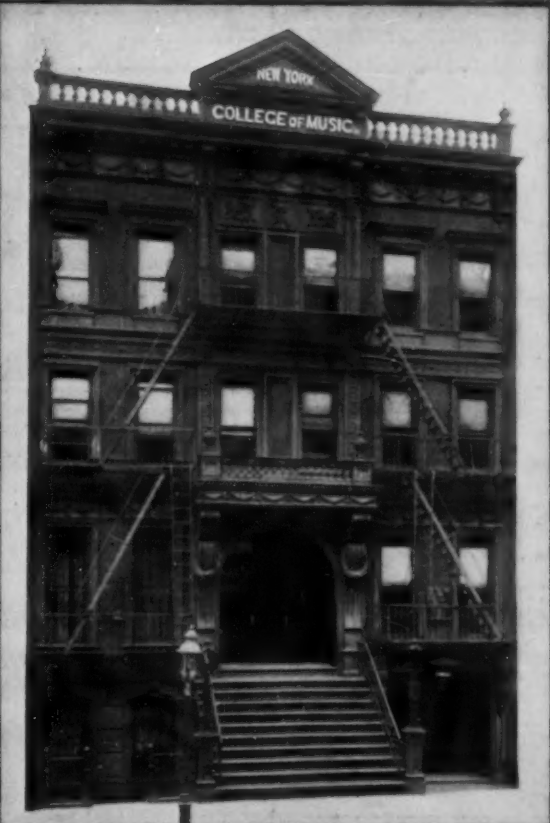
VOL. LXVI—NO. 24


NEW YORK, WEDNESDAY, JUNE 11, 1913

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CARL HEIN





AUGUST FRAEMCKE

1. Organ Concerto, for Organ, Violin and Cello
Hans Albert Schmitt
Hans Albert Schmitt, Organist, New York College of Music

2. Lesson in Composition, for Piano
Dimitri Shostakovich
Dimitri Shostakovich, Composer

3. Suite of Dances, for Violin
Maurice Strakosky
Maurice Strakosky, Composer

4. With "German" Chorus, for Soprano, Tenor, Bass and Piano
Hans Albert Schmitt
Hans Albert Schmitt, Composer

5. Two Romances, for Piano
Hans Albert Schmitt
Hans Albert Schmitt, Composer

6. Concerto, for Cello
Hans Albert Schmitt
Hans Albert Schmitt, Composer

7. Also, from "Hans Albert Schmitt"
Hans Albert Schmitt, Composer

8. Concerto, for Violin, Alto, and Piano
Hans Albert Schmitt
Hans Albert Schmitt, Composer

9. Suite of Dances, for Piano
Hans Albert Schmitt
Hans Albert Schmitt, Composer

10. Awarding of Diploma, Certificate and Testimonial
Hans Albert Schmitt
Hans Albert Schmitt, Composer

11. Song, for Voice and Piano
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Berlin W., May 24, 1913.

This has been a gala week for Berlin. The celebration of the royal marriage and of the one hundredth anniversary of the birthday of Richard Wagner have kept public interest at a climax of enthusiasm for the past few days. The rulers of the three most powerful countries of Europe now are ensconced under one roof on terms of the most



A VIEW OF THE WAGNER MONUMENT.
Showing the dwarf Alberich and one of the Rhine maidens.

amicable intimacy, as if rumors of war among the peoples they represent had not been a matter for serious anxiety for months past. And the Germans are hoping that this conference of crowned heads attendant upon the celebration of the nuptials of Princess Viktoria Luise and the Prince of Cumberland will not only mark the termination of a feud of long standing within their own borders, but will go far toward establishing international peace on a firmer basis as well.

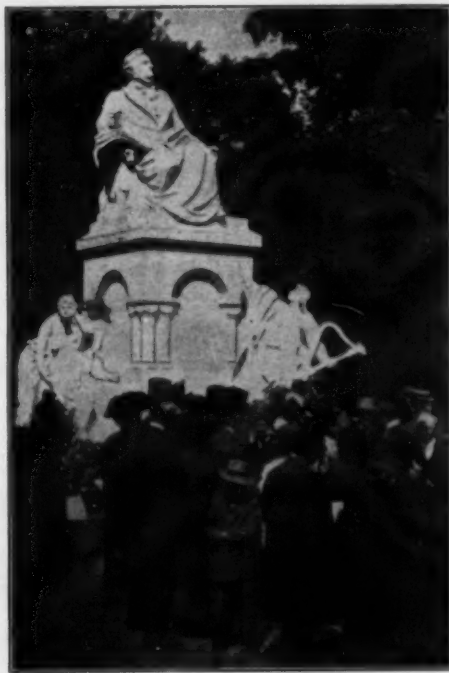
Be that as it may, Berlin is in holiday attire. The glorious spring weather has propitiously smiled upon the festivities and today—the wedding day—the number of flags displayed in honor of the event have multiplied by thousands and not a street car or omnibus is without its flaunting emblem of tri-colored bunting. Naturally, Unter den Linden is the great center of attraction; there flags wave in a riot of colors and staid old Brandenburger Tor is fes-



BRUNNHILDE AND SIEGFRIED.
One of the four corners of the base of the Wagner monument.

toonied with evergreen, and from its massive arches depend long gold-fringed banners of black and white that sway majestically over the heads of the passers in and out. There is music in the air as the royal autos speed up and down the Linden, giving warning of their approach with the well known "Walküre" signal. Great crowds of patriotic Germans and curious people of many nationalities have been attracted by the imperial pageant with which each new royal arrival has been welcomed and escorted through Brandenburger Tor and down the mile-long Lin-

den to the Kaiser's palace. The royal sentry boxes, which are conspicuous before the entrances of the leading hotels, bespeak the presence of princely inmates and everywhere in the principal streets of the Emperor's capital there are indications of the international importance of the occasion. It is interesting to study the crowds that one sees here on such an occasion; one misses the animation and buoyant gaiety that characterizes a holiday crowd in the United States. The fear of the law emphasized by the ubiquitous police reminds one of the greater precautions necessary for the protection of royal personages than we are accustomed to in our democratic country; and the military spirit which pervades Prussia has instilled into the public mind such a love of order that any undue hilarity on the street is everywhere discountenanced. Notwithstanding



THE RICHARD WAGNER MONUMENT.
By Gustav Eberlein, in the Tiergarten, as seen on the one hundredth anniversary of the composer's birth.

this general spirit of orderliness, the utmost precautions are being taken for the protection of the visiting monarchs and one can imagine that the Emperor's satisfaction in the brilliant consummation of his only daughter's marriage will not be untinged with anxiety until the royal guests are once more safely out of his realm.

Last evening the wedding guests were entertained with a performance at the Royal Opera and at the request of the Princess Viktoria Luise "Lohengrin" was the opera chosen with which to commemorate both the Wagner centennial and the eve of her marriage. It was one of the most brilliant assemblages ever witnessed at the Kaiser's Opera. The parquet was occupied by officers, government officials and the deputations received on the previous day by the Princess Viktoria Luise and the Prince of Cumberland; in the loges were diplomats, ministers, admirals, generals and representatives of the nobility. In the small box to the right of the stage sat the Prime Minister, the Ambassadors Count von Szogyeny-Marich, Polo de Bernabé and Prince Lichnowski, and Secretary of State von Jagow. In the neighboring box were the Ambassadors of England, France, Russia, Turkey, Italy and Japan and their wives. The time of the performance was set for 8 o'clock and promptly on the hour appeared Prince Heinrich of Bavaria, Oskar and Friedrich Karl of Prussia, the Duke of Schleswig-Holstein, the Princes Aage and Axel of Denmark, the Princes Sigismund, Adalbert, August Wilhelm Friedrich Sigismund, Friedrich Leopold, Joachim and Waldemar of Prussia and the hereditary Prince of Hohenzollern, taking their places at the right and left of the royal box, which had been enlarged to accommodate the unusual number of guests. Flowers and plants decorated the parquet and first balcony and artificial carnations in white, pink and red were gracefully twisted about the boxes, the fronts of the balconies, the chandeliers and the footlights. Oriental rugs were suspended from the balconies, the royal box was decorated with a row of deep red roses and the air was sweet with the perfume of lilacs.

At a quarter past the hour the royal families entered the Imperial box, the Princess Viktoria Luise and the Prince of Cumberland being in the lead and occupying the center of the box. Following them came the Emperor and the Queen of England; the Czar and the Duchess of Cumberland; the King of England and the Empress; the Grand Duke of Baden and the Crown Princess; the Crown Prince and numerous grand dukes and duchesses and other



TANNHAUSER.
One of the four figures at the base of the Wagner monument.

representatives of royalty. The Duke of Cumberland and Grand Duchess of Baden were not present, their advanced years making it necessary for them to spare themselves as much as possible. The betrothed Princess was adorned with the costly jewels received as wedding presents—the diadem given her by the Duchy of Brunswick, the diamond collar from the Duke of Cumberland, the diamond bracelet from the Emperor of Austria and the pearl necklace from the city of Hannover.

After the ever swelling strains of the overture as conducted by Leo Bluch had ceased, the curtain rose on the first act of "Lohengrin" in the new mise-en-scène, used last night for the first time. A charming picture was revealed of the edge of the wood on the river bank with the mighty castle towering from the slope. It was an excellent performance of the act, I am told, and with Putnam



A POPULAR PICTURE OF THE ROYAL BRIDE AND GROOM.

Griswold as King Heinrich, Rudolf Berger as Lohengrin, Fran Arndt Ober as Ortrud, Fortsell as Telramund, Frau Halgren Waag as Elsa and Brongest as Heerrufer, the artistic success of the evening was assured. With the betrothal of Wagner's hero and heroine, the betrothed Prince and Princess had elected that this musical celebration of their wedding eve should end, so only the first act was given. The brilliant uniforms of the men and the beautiful gowns and flashing jewels of the women offered a scene of dazzling animation as the guests passed out through the foyer, which had been converted into a veri-

table garden with a fountain playing in the center, and were whisked away in the autos and carriages that awaited them.

While the general respect for this homage paid to the illustrious dead was considerably overshadowed by the more vivid interest centered upon the living, there was no lack of honor paid to the memory of the master of Bayreuth, Thursday, his birthday, marking many an appropriate celebration in honor of him alone. Chief among the demonstrations was the gathering in the Royal Play House of an invited audience to listen to a program given in honor of the day. There seventy years ago the "Flying Dutchman" was heard for the first time in Berlin. The singers who created the Wagner roles at the Berlin Royal Opera occupied the first rows of the parquet, including Frl. Horina and Heinrich Ernst, the first Loge and Siegfried, and Mathilde Mallinger, Lola Beeth and Ida Hiedler, the Elisabeths, Elsas and Evas of different epochs. Nearly all the present personnel of the Royal Opera attended and musical Berlin was further represented by Prof. Engelbert Humperdinck, Siegfried Ochs, Etelka Gerster, Frau Reuss-Bele, Xaver and Philipp Scharwenka, Professor Gernsheim, Philipp Rüfer, Richard Sternfeld, Geheimrat Friedländer, etc. Representatives of science and other arts also assembled to do honor to the master. The program was opened by the choir of the Royal Cathedral with "Das Liebesmahl der Apostel" ("The Last Supper") in a masterly performance under the baton of Professor Rüdel, as I am informed. The stage curtains then parted to reveal the columns of an ancient temple through which one saw in the background gay beds of flowers contrasted with the dark green of cypresses. In the foreground rose a white marble bust of Wagner and the floor about it was strewn with laurels. After the performance of the "Siegfried Idyll" by the orchestra, Professor Burdach spoke feelingly of the significance of Wagner's work and the renaissance brought about by him in German art. He touched upon the "Parsifal" question and advised that the discussion be allowed to rest, particularly as the opposing factions are both actuated by love for the master of Bayreuth. With a chorus from "Rienzi" the exercises were concluded.

At the Deutsches Opernhaus, also, the occasion was commemorated Thursday by the performances of excerpts from the "Meistersinger" and the "Ring." Under the baton of Conductor Rudolph Krasselt the overture to the "Meis-

tersinger" was heard and then came three lieder, "Im Treibhaus," "Schmerzen" and "Träume," sung by Emmy Zimmermann, who was enthusiastically applauded. "Siegfried's Idyll" and "Wotan's Farewell" and "Magic Fire" followed, with Carl Braun as soloist. The program closed with the "Kaisermarsch," in which the entire solo personnel assisted, and at the beginning of this number the curtain at the rear of the stage rose to reveal a marble bust of Wagner in the midst of a green grove.

At the Kroll Summer Opera the "Meistersinger" was given at popular prices on Thursday evening and on Friday "Lohengrin" was put on to do further honor to the memory of the composer. This I heard, and although the performance as a whole did not stand on nearly so high an artistic plane as that of "Carmen," which was given last Saturday with Ottilie Metzger in the title role, which I shall report in my letter of next week, the guest performances of Frieda Langendorff, recently arrived from the Metropolitan Opera, and Rudolph Moest, of Hannover, and the Elsa of Marcella Roeseler helped to save the situation. Frieda Langendorff's Ortrud was the most artistic offering of the evening, her brilliant singing of the role and consummate histrionic art atoning for many shortcomings in the orchestra and chorus. Marcella Roeseler's Elsa is naive and pleasing, her voice being of sympathetic quality, and Rudolph Moest, as the King, displayed a well schooled, agreeable bass. Robert von Scheidt was not always convincing as Telramund and Leonor Engelhardt, as Lohengrin, was decidedly unsatisfactory. His voice is small and has a bad tremolo and his acting was often wanting in feeling. Karl Rudow was praiseworthy as Heerufur. The performance was conducted by Fritz Cortolez's.

The afternoon performance of the "Meistersinger" given at the Royal Opera by command of the Emperor for school children of fourteen and fifteen years of age was immensely appreciated by the youthful listeners. Strauss conducted and the soloists were Rudolf Berger, as Walter von Stolzing; Bischoff as Hans Sachs; Schwegler as Pogner; Schulltz as Beckmesser; Brongseest as Kothner; Henke as David; Claire Dux as Eva, and Scheele-Müller as Magdalena. Such applause as greeted the performance can scarcely be imagined, I am told.

In the evening the City Hall was the scene of action for new homage to be paid to the memory of Wagner. A program was given by the Philharmonic Orchestra under Conductor Hildebrandt, consisting of "Siegfried's Trauergelcit" from the "Götterdämmerung," and the overtures to "Parsifal," "Meistersinger," "Lohengrin" and "Tannhäuser," and the "Kaisermarsch." Between these numbers Artur Kraussneck, a member of the Royal Play House, read the prologue by Ernst von Wildenbruch on the death of Wagner in a masterly manner and Dr. Richard Sternfeld delivered a commemoration speech. The audience was made up entirely of the city fathers and their families.

In all of the principal parks open air concerts were given by military orchestras, which discoursed Wagnerian music for the populace at large, attracting great crowds to Friedrichshain and Viktoria Park, where a free concert is one of the few luxuries enjoyed by the working people. At the Königsplatz and Siegesallee, near the Tiergarten, there were fewer listeners, but the Lustgarten, opposite the Royal Palace, was filled with a mass of people, who, however, for the most part turned their backs to the musicians and con-

centrated their attention on the Kaiser's Schloss in the hope of getting a glimpse of the royal inmates. In this they were rewarded, as several times faces appeared at the windows of the palace, looking out on the gay scene, and among them Queen Mary was seen in a violet gown in company with General Löwenfeld.

On the edge of the Tiergarten stands Gustav Eberlein's beautiful monument to the memory of Richard Wagner, of which different views are given in this letter. At the four corners of the base are life sized figures of the Wagner heroes and heroines; that on the right is Parsifal, while on the left are shown Brünnhilde and Siegfried. In the rear are Tannhäuser and the dwarf Alberich with one of the Rhine Maidens. Early in the morning of the immortal composer's birthday the monument was decked with garlands of laurel about the base. Attached to them was a large bow of gold-fringed white ribbon, bearing the inscription, "The City of Berlin—in gratitude and homage to the immortal Master of Tones." An immense wreath of red and white roses with the legend, "To the ever youthful master, Richard Wagner, in commemoration of the 100th anniversary of his birthday, May 22, 1913," was an anonymous remembrance. The directors of the Tiergarten arranged a background of palms and laurels, blue and pink hydrangeas and alpine roses, so that the visitors to the monument, who did not let the excitement attendant upon the Czar's arrival on Thursday make them forget thus to pay homage to Wagner's memory, were rewarded with a beautiful sight.

Thus Berlin contributed her share to the honors that were paid to the memory of Richard Wagner in all parts of Germany on May 22.

LURA E. ABELL.

Katharine Goodson in Stockholm, Sweden.

The following tributes to the noted pianist, Katharine Goodson, are culled from several Stockholm papers:

A captivating, splendid personality—Katharine Goodson is a born pianist with absolute breath of genius, at the same time surprisingly natural and original, a being, from whom streams sunshine and beauty. She possesses a technic in which her feminine qualities are very apparent, not as a weakness, however, but as beauty. Her touch is as beautiful as it is wonderful, constantly varying and expressive. . . . Her interpretation is conceived from a strong and vivid musical feeling, combined with great taste and knowledge of style. These qualities made her rendering of the Brahms and Mozart sonatas just as fascinating as the Chopin numbers (etudes and waltzes), which were played with enchanting and sparkling grace, the piquant and diverting numbers by Hinton and Kramer, and lastly Liszt's tarantella. This was played like a tone poem, full of the fine poetic playing of the romantic epoch, with thousands of moods and lines interwoven, burning, fading away, swelling, rippling, broken. As in the Chopin numbers, the listener here had special opportunities of admiring her bold handling of rhythm and tempo, as well as her elastic and feathery art of phrasing. Chopin's A flat study was played like a dream of Paradise, gleaming with gold.—Dagens Nyheter, March 4, 1913.

The name of Katharine Goodson is a new one to us, though in other countries she is already known as an artist of the first rank. At last a great experience for the people of Stockholm! She is indeed a highly original artist, abundantly endowed by nature and possessing her own individuality in appearance, as well as in her thoroughly artistic piano playing. Her technic is notable, her interpretations have magnificent plasticity and individuality, as well as imaginative power such as is very seldom found even with men pianists. Katharine Goodson is certainly the most fascinating pianist who has visited us for a long time. The writer does not remember ever hearing such powerful and sonorous playing by any feminine performer as in the execution of Brahms' sonata in F minor, except possibly by Carreño, but even she does not equal this wonderful artist in power and agility.—Aftonbladet, March 4, 1913.

Katharine Goodson, a new piano star, made her first appearance before the people of Stockholm last Monday. She proved herself one of the most interesting performers in the great crowd of women pianists. Her playing fascinates chiefly through her fine interpretation and the minute working out of details. Her technic is as clear as pearls; her staccato is especially striking; also her display of wonderful strength. The Mozart sonata was a fine study of style, and the Chopin numbers were given with great charm and transparent clearness.—Dagen, March 4, 1913.

Katharine Goodson possesses a technic of the highest order. This technical ability, as used by her in the service of her interpretation, proves the rare musical gift and noble conception of this artist.—Svenska Morgonbladet, March 4, 1913. (Advertisement.)

Zoe Fulton's Success in Opera.

Zoe Fulton, the well known choir and concert singer of Pittsburgh, Pa., recently sang with marked success in a performance of Humperdinck's fairy opera "Hansel and Gretel," for which she was specially engaged by Mr. Aborn, of the Aborn English Grand Opera Company, during its performances in that city.

For a long time Miss Fulton was one of the principals with the Aborn English Grand Opera Company and later with the Metropolitan English Grand Opera Company. Her preference for concert engagements, however, finally induced her to accept a church choir position which she now occupies in addition to her concert work. Because of her success with the Aborn Company, she was sought by Mr. Aborn upon his arrival in Pittsburgh, and was persuaded to sing on this occasion. The special engagement of this popular singer proved an additional attraction and both her singing and acting were deserving of praise.

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*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
FLORENCE WICKHAM, mezzo-soprano.
CAVALIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PYTHAN GRIBWOLD, basso, Metropolitan Opera Co.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATERNACKER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTY, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Dippel Opera Co., Chicago.
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IOWA. MAY FESTIVALS.

1222 Second Avenue E.,
Cedar Rapids, Ia., May 20, 1913.

The third annual May Festival of the Cedar Rapids Choral Union, under the auspices of the Coe College Conservatory of Music, was held in the City Auditorium on May 22, 23 and 24, and marks an epoch in the musical life of this community, which owes much to Musical Director Earle G. Killeen for the success of this and the previous festivals, in all of which he was the moving spirit. The festival program included five concerts, all participated in by the Minneapolis Symphony Orchestra, with Emil Oberhoffer, conductor. The opening date, as the first centenary of Richard Wagner's birth, was appropriately observed with the following Wagnerian program:

Prelude to Die Meistersinger.
Song of the Rheingirls, from Götterdämmerung.
Aria, Dich Theure Halle, from Tannhäuser.
Marie Rappold.
Waldweben (Forest Murmurs), from Siegfried.
Good Friday Spell, from Parsifal.
Solo violin, Richard Czerwonky.
Chorus of Messengers of Peace, from Rienzi.
Madame Chilson-Ohrman, Mr. Schenke and the Choral Union.
Aria, Elsa's Dream, from Lohengrin.
Marie Rappold.
Entrance of the Gods into Walhalla, Finale from Rheingold.
Prelude and Isolde's Love Death, from Tristan and Isolde.
Isolde, Marie Rappold.
Finale to Act I, Parsifal, chorus and baritone.
Amfortas, Arthur Middleton.
The Choral Union.

The entire program was accorded a most enthusiastic reception by the large and appreciative audience. The orchestra upheld its reputation for musicianly work, established on its first appearance here earlier in the season. The Choral Union sang the two numbers in a creditable manner, showing commendable and steady progress. Soloists from the Choral Union assisting in the "Parsifal" number were Ralph Leo as Gurnemanz and Harry P. McKnight as Titurel. Much praise is due Madame Rappold for her splendid artistry in the rendering of the three great arias.

The artists' night program was made memorable by the dramatic interpretation of Madame Gerville-Reache in Gluck's aria, "Les Divinités du Styx" ("Alceste"); Ponchielli's aria from "La Gioconda"; Saint-Saëns' aria, "My Heart at Thy Sweet Voice" ("Samson and Delilah"). Another notable feature of the program was the delightful rendering by Richard Czerwonky, concertmaster of the orchestra, of the violin solo, "Hejre Kati," by Hubay. Both artists were recalled many times.

Other artists contributing numbers in the several concert programs were: Barbara Wait, contralto; Mary Ann Kaufmann, soprano; Cornelius van Vliet, principal cellist, and Henry J. Williams, harpist of the Minneapolis Orchestra; Joseph Schenke, tenor. These soloists were eminently satisfactory in their various numbers and were recipients of much favorable comment.

The closing concert and crowning feature of the festival was the rendering of Pienr's "Children's Crusade," under the direction of Mr. Killeen, by the Choral Union, assisted by an auxiliary chorus of 200 school children, with full orchestra and the following assisting artists: Luella Chilson-Ohrman, soprano, in the part of Allya; Mary Ann Kaufmann, soprano, as Alain; Joseph Schenke, tenor, as The Narrator; Arthur Middleton, as An Old Sailor; Mrs. R. D. Taylor, of the Choral Union, as A Mother, and The Voices were represented very effectively by a quartet from the Choral Union, composed of Margaret Sutherland, Louise Mansfield, Florence Brownell and Elizabeth Pease. Unusual interest centered in this performance, which was the first production of the work in Iowa. Especial attention was drawn to the children's chorus, which was a revelation to all present. The perfect rhythm and splendid tonal effect displayed in their singing was a tribute not only to the genius of Mr. Killeen in organizing and inspiring, but to the high musical standard in the public school under Alice Inskip, supervisor of music.

The fifteenth annual May Music Festival of Cornell College, Mt. Vernon, occurred on May 23 and 24, and included four concerts of superior quality. In spite of the unfortunate conflict of dates with the Cedar Rapids festival, it proved a distinct success, both artistically and in point of attendance. It is to be hoped that never again will there be a conflict of dates. Scores of music lovers in both communities are enthusiastic patrons of both festivals and this sentiment will grow to still larger proportions with the completion of the new interurban railroad long before the date of another festival.

The Mt. Vernon festival was opened with a program by the Zoellner Quartet, which was most favorably received.

They played a series of movements from Mendelssohn's op. 12, in E flat major; another series from Tchaikowsky's op. 11, and a serenade for two violins and piano from Sinding's op. 92.

The second concert was the Wagner program by the Chicago Symphony Orchestra, with Frederick Stock conducting, this being the twelfth appearance of this organization at Mt. Vernon. The soloist was Madame Schumann-Heink. The program opened with the overture, "Academic Festival," by Brahms, a number particularly appropriate for a college town on account of the several themes based on German college songs. The second orchestral number was the Volkmann "Serenade" for string orchestra. The cello solo was played by Bruno Steindel. The second half of the program was Wagnerian, and a more brilliant tribute to the great composer could hardly be imagined. The following works were played by the orchestra: "Rainbow Scene," from "Rheingold"; "Ride of the Valkyries," from "Walküre"; "Voices of the Forest," from "Siegfried," and "Vorspiel," from "Meistersinger." The appearance of Madame Schumann-Heink called forth an enthusiastic demonstration, and the manner in which she sang showed her appreciation and pleasure in the Mt. Vernon festival. Her first aria was from the old Mozart opera of "Titus," an excellent work to demonstrate the unlimited possibilities of this great voice. Her second number, an aria from Bruch's "Odysseus," evoked an enthusiastic encore, and before the audience was satisfied she was compelled to sing the "Fair Spring Is Returning," from "Samson and Delilah." In the Wagnerian part of the program Madame Schumann-Heink gave "Gerechter Gott." In response to a persistent recall she sang a selection from "Tristan and Isolde."

The third concert included a program of masterpieces, beginning with the popular overture to the "Magic Flute," by Mozart, and following this the Symphony No. 6 ("Pastoral"), by Beethoven. The program closed with a "Romanian Rhapsody," by Ernesto. The soloist for this concert was Myrtle Elvyn, pianist. Her work on the Liszt concerto was an example of refinement, finish, strength and complete technical control. As a second number she played an arabesque, arranged by the pianist Godowsky, which is still in manuscript.

The closing concert consisted of the oratorio "Elijah," with the entire Chicago Symphony Orchestra and the Cornell Oratorio Society, under the direction of Prof. Horace A. Miller, director of the Cornell College Conservatory. The soloists were: Florence Hinkle, soprano; Rosalie Wirthlin, contralto; Lambert Murphy, tenor; Henri Scott, bass. There was also an assisting quartet, consisting of Nora Curran, Clara Callow, John L. Conrad and Lowell E. M. Wells. The whole performance was excellent. The work of the chorus was marked by steadiness, good tone quality and a fine enthusiasm. All the solo parts were effectively taken.

The concerts were all given in the Cornell College auditorium, with the beautiful environment of the college campus.

CHARLOTTE GREENE.

Otilie Metzger Eulogized by German Press.

The following comments on the art of Otilie Metzger, the celebrated prima donna contralto of the Hamburg Opera, who is to tour America next February and March under M. H. Hanson's direction, appeared in the daily papers of some of the principal German cities:

Otilie Metzger gave a fascinating performance that produced a powerful impression upon the audience. Some of her nuances were startling in their originality, in the deep knowledge of human nature which they revealed.—Leipziger Nachrichten.

Among the great Carmens heard here in recent years, none has been equal to Otilie Metzger.—The Badische Presse, Karlsruhe.

Her singing and acting were equally masterly, and she put in the shade all other Carmens who have been heard here of late.—Der Volksfreund, Karlsruhe.

Otilie Metzger's Carmen was temperamental and electrifying in its effect, and yet she never went beyond the bounds of absolute beauty in her tone production. In the third act her voice was particularly impressive. Such an uncanny effect has not been produced here since Schumann-Heink.—The Hamburg Fremdenblatt.

Otilie Metzger scored, on the occasion of her first appearance here in concert, a tremendous success, as revealed in the tumultuous applause and the innumerable recalls.—The Nachrichten, Basel. (Advertisement.)

Here and There.

Michael Keane, manager of the New York branch of the house of Boosey & Co. music publishers, of London, returned to America on Thursday last, after a short trip to Europe.

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The surprisingly fine results that Professor Sevcik continues to produce from his large class of students tends to establish this master more firmly in his role as one of the greatest violin teachers of the present age. The performers at the Meisterschule concerts represent work of which the professor can well be proud. On this occasion Franz Schmitt, Margarete Fairless, Zlatko Balakovic and Julius Richter were the soloists. Herr Schmitt played the Bruch G minor concerto, displaying abundant technique and good musicianship. The Wieniawski D minor concerto was played by Margarete Fairless, who, though still a very young girl, showed remarkable mastery in her chosen art. She is the first English girl to have the honor of playing this season in these concerts, and if I am not mistaken the youngest girl at present in the Meisterschule. Zlatko Balakovic, of whom such favorable mention has before been made in these letters, played the Beethoven "Romanze" in G major and the Saint-Saëns "Introduction and Rondo Capriccioso." It is his well planned interpretation and fine quality of tone that constitute the charm of his performance. His career should be marked with brilliant success. A surprise was offered by young Richter in his playing of the Ernst F sharp minor concerto. He carried off high honors.

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Frederick Lewis Bach, the Pittsburgh pianist, who has won such worthy notice as a concert player and teacher in that section of Pennsylvania previous to his coming here in order to study the Leschetizky method, is returning to America after having spent a very successful season with the great master. Mr. Bach also has been under the special supervision of Florence Trumbull. He will upon his return to America be connected with Dr. Little's Conservatory of Music in Beaver, Pa., and also continue his work as private teacher to his large class in Pittsburgh.

VICTOR C. WINTON.

MUSIC IN OMAHA.

Omaha, Neb., May 28, 1913.

The readers of THE MUSICAL COURIER are familiar with the rapid rise of the Minneapolis Symphony Orchestra: with its unusually quick development into a significant musical factor; with the growing circle of its influence, due to the extent of its tours, which were at first very restricted and tentative, and later more comprehensive in scope, finally becoming even daring. Mr. Oberhoffer's peculiar gifts as an interpreter of orchestral scores are also sufficiently well known, and it will only be necessary to remark that the concert given here by the Minneapolis organization last evening displayed its musical merits most effectively, and failed to show a trace of the fatigue or apathy which might be expected as the result of a long and taxing tour. Mr. Oberhoffer's virile and magnetic readings were keenly enjoyed, and the soloists, Miss Waite, contralto; Mr. Czerwonky, violinist; Mr. Middleton, baritone—were certainly more than acceptable. The following program was offered:

Symphony in E minor, No. 5.....Tchaikowsky
Contralto solo, More Regal in His Low Estate, from Queen of Sheba.....Gounod
Barbara Wait.
Overture, Carnaval.....Dvorak
Violin concerto No. 8 (Gesangsconcerto).....Spohr
Richard Czerwonky.
Tone poem, Finlandia.....Sibelius
Baritone solo, Song of the Drum Major, from La Caid....Thomas Arthur Middleton.
Dance of the Apprentices and Procession of the Mastersingers, from Der Meistersinger.....Wagner

Evelyn Hopper, to whose optimistic efforts this visit of the Oberhoffer orchestra was due, also managed a matinee appearance of the same attraction in the neighboring city of Lincoln, and was rewarded by an advance sale which doubled the guarantee several days before the concert.

As usual at this season of the year, the music students are receiving a considerable share of attention. The seeds of study which have been carefully nourished through the year in the various schools and studios are flowering out in the annual bloom of pupils' recitals. Mr. and Mrs. A. M. Borglum have recently concluded a series of recitals, in which many of the students of their piano school participated. Mr. and Mrs. Borglum will close their school in a few days, preparatory to leaving for Paris, where they are planning to spend the summer.

Last Monday evening Mrs. E. R. Zabriskie presented her pupil, Louis Schnauber, in a violin recital, assisted by the Misses Leidy and Kuhl, and Mr. Rensch, pupils of Margaret Damm. The principal violin numbers were two movements from Bruch's G minor concerto, the prelude to the "Deluge," by Saint-Saëns, and Hubay's "Carmen" fantasia.

Pupils of Jean P. Duffield appeared in recital last week at the Y. W. C. A. Auditorium, and were assisted by

Laura Goetz, soprano, pupil of Thomas J. Kelly. Works from the standard piano literature were alternated with newer compositions by Sinding, Moszkowski, Schütt, Grünfeld and Arensky.

For the benefit of the Sacred Heart Convent, which was severely damaged in the tornado which visited this place on Easter Sunday, Max Landow played a recital, May 19, at the Brandeis Theater, being assisted by Martin Bush at a second piano.

Another benefit concert was given by the Ladies' Festival Chorus, under the baton of John S. Helgren. Gustav Holmquist, the well known Chicago baritone, assisted.

JOHN P. DUFFIELD.

MUSIC IN DENVER.

1516 Milwaukee Street, A
Denver, Col., May 26, 1913.

The most notable event in local musical circles during the past week was the appearance of Eugen Ysaye in a recital at the Auditorium, Thursday evening, May 22. The famous violinist presented a wonderful program, which included the "Kreutzer" sonata, by Beethoven; Bruch's concerto in G minor; a colorful composition by Chausson, entitled "Poème"; Wagner-Wilhelm's "Albumblatt"; his own composition, "Lointain Passe," and Saint-Saëns' "Rondo Capriccioso." To these numbers were added several encores, including Kreisler's charming composition, "Caprice Viennois." Camille Decreus was the pianist and accompanist, playing two solos, "Reverie Nocturne," one of his own compositions, and a menuet by Zanella, adding an encore, Rachmaninoff's prelude in G sharp minor. The concert was a fitting climax to the series given during the past year by the local manager, Robert Slack. Mr. Slack has done more than any one man in this city toward giving the people an opportunity to hear the leading artists of the world at reasonable prices. His selection of artists for the past year showed splendid judgment in an artistic way, and it is to be hoped that it has been successful financially. The Ysaye concert was well attended considering the lateness of the season.

Friday evening, June 6, will mark the opening of the Summer Symphony Orchestra season at Lakeside. Cavallo's Orchestra of fifty selected men, with Madame Nordica as soloist, will give the first concert. This organization will give a series of twelve afternoon concerts during the summer, the first one of which will take place on Friday, June 13, with Henri Scott as soloist. The sale of seats for the Denver Philharmonic Orchestra concerts, under Horace Tureman, conductor (to be given during the summer at Elitch's Gardens), is open this week.

Among the vocal and piano teachers who have presented their pupils in interesting recitals during the past two weeks have been Flora Smith Hunsicker, John C. Wilcox, Adams Owen, Dolce Grossmeyer, Mrs. Monroe Markley, Hans Werder, Bessie Fox Davis, Frederick Schweikher, Edward B. Flech, Mrs. Oliver D. Howell, and Flora Taub.

Already the musical concert season for Denver, beginning in October, has been arranged. Engagements have been made with the following artists to appear here during next fall and winter, most of whom will come under contracts with local managers: Fannie Bloomfield Zeisler, Charles Dalmores, Dan Beddoe, Geraldine Farrar, Frances Alda, Frank La Forge, Jan Kubelik, Fritz Kreisler, Kathleen Parlow, Mischa Elman, Jean Gerardy, Flonzaley Quartet, Madame Schumann-Heink, Clara Butt, Julia Culp, Harold Bauer, Josef Hoffman, Paderewski, Madame Carreño, Casini, the cellist, and Victor Herbert's Orchestra.

Dr. John H. Gower has written the music for a sacred cantata entitled "Elaion," the words of which are by James Grafton Rogers, and Denver is to enjoy its first performance at Central Presbyterian Church on Thursday evening, May 29. It will be sung by a chorus of sixty voices, with orchestral accompaniment, assisted by Mrs. Harry Bellamy, soprano, and Louis Burnett, baritone. The proceeds will be used for the benefit of the Girls' Friendly Society.

The newly elected board of directors for the Denver branch of the American Music and Art Society, for the coming year, comprises the following: Horace Tureman, president; John C. Wilcox, first vice president; Mrs. J. H. Smisaert, second vice president and treasurer; Caroline Holme Walker, secretary. The other members of the board are Fritz Thies, Lola Carrier Worrell, Ella Hayt and Blanche Dingley Mathews.

DOLORES REEDY MAXWELL.

Caruso is reported to have moved a grand piano with the inflation of his chest. We know of some singers who have removed an entire audience.—London Musical News.

LOS ANGELES

Los Angeles, Cal., May 22, 1913.

The Los Angeles delegates to the biennial convention of the National Federation of Musical Clubs, held at Chicago, have returned full of enthusiasm at the reception tendered them and at the success of the California plans for 1915; all report a glorious time. They are now ready to prepare for the meeting here two years from now, and intend to make it an historical event.

Next Sunday will bring the last concert of the season to be given by the People's Orchestra. They will be heard again next fall, the first concert occurring on September 21. It is interesting as well as profitable to give a little résumé of the work accomplished by this useful and unique organization in its brief existence. It has been an experiment that no other city has ever attempted in just this way and to this extent. In next week's issue will be given a concise idea of the work carried on this first season. Last Sunday every orchestral offering was a local composition, and one of them (Fannie Dillon's number) was heard for the first time. Mr. Lebegott's symphonic prelude to the opera "Semele" and Mr. Kopp's concert

usually beautiful voice, and it was hard to believe that it was her first public appearance, for she seemed free from any trace of self consciousness or nervousness. Those participating were: Helen Louise Osterheldt, soprano; Mrs. Sidney Webb, violin; Florence Thresher, flute; Helen Thresher, violoncello; Ina Davids, piano, and Esther Church, piano. The program was: Trio, adagio (Goddard); concerto, No. 4 (Goltermann); aria from "Salome" (Massenet), Mrs. Ryus at the piano; "Pastorale Variee" (Mozart); serenade (Title); "Airs Russes" (Wieniawski); sonata, op. 10, allegro (Beethoven); "Rose in the Bud" (Dorothy Foster), "A Bowl of Roses" (Robert Coningsby Clarke) and "So Pure a Flower" (Archie Rosenthal), Mrs. Ryfus at the piano; trio, nocturne (Behr).

The good news is made public that we are to have a municipal musical library here when the new public library is built. The Los Angeles Tribune announced officially, this week, that the first municipal library of music ever established in any city of the United States is to be opened in Los Angeles in connection with the new building about to be erected at Fifth and Broadway. The board of trustees has ordered a sound proof room equipped with pianos, so arranged as to be separated from the main library and so constructed that the music will in no way disturb the reading or study of the general patrons of the library. The lists for the scores and musical compositions will be made by competent musicians, and the stock will be added to from the new works as they are brought out. Another feature will be the adding of a department of phonograph and graphophone records, so as to give those desiring to purchase new records an opportunity to give them a thorough trial first. The manifold advantages of a department of music like this to the music student and teacher, or even patron of music, can be readily realized, and its possibilities for help will suggest themselves to every one interested. Some of the leading musicians and teachers have been working several months for this result, and the announcement is a source of great satisfaction. It is in keeping with the progressive ideas of a city that has established music in the public schools on the scale and basis now carried on in this city. I intend in the near future to give an idea of this work in the public schools, for it is a worthy one and would be of interest to all musicians.

Vernon Spencer, the well known pianist and teacher, and Anthony E. Carlson, the popular basso, will leave Los Angeles on May 24 to give a series of recitals in Honolulu and the Hawaiian Islands. They will return about the middle of July. Mr. Spencer has recently given his interesting lecture-recitals, "The National Spirit in Music" and "The Art of Music and Its Basic Limitations," for a number of clubs in and around Los Angeles, and he and Mr. Carlson have appeared in a number of recitals jointly. The John Church Company, of Cincinnati, recently accepted for publication nine of Mr. Spencer's most characteristic songs.

It is interesting to note that a large number of Los Angeles composers are attracting attention. When Frieda Peycke went East to attend the Chicago biennial, she took not only her own composition to present to the Eastern publishers, but, with characteristic warmhearted generosity, took a number of new compositions of others. She placed with the John Church Company the new chorus for ladies' voices by Henry Schoenefeld called "Evening Bells," and there are several by other composers which she feels sure are permanently placed. Miss Peycke's success on her Eastern trip was unqualified. She sang for the Matinee Musical, of Philadelphia, and so won the hearts of the conservative Philadelphians with her quaint and humorous characteristic songs and "pianologues" that they elected her an honorary member of the club at once. She also gave a program before the Swarthmore Women's Club and received much applause. Besides these, Miss Peycke gave a number of private programs and was the recipient of many social attentions.

JANE CATHERWOOD.

Margaret Harrison to Sing at Norfolk, Conn.

Margaret Harrison, the New York soprano, has been engaged for a notable concert to be given at Norfolk, Conn., on July 23, at which the two principal works will be Brahms' "Requiem" and Goring-Thomas' "Swan and Skylark." Other singers who will take part are Madame Schumann-Heink, contralto, and Evan Williams, tenor.

Joseph Pizzarello to Summer Abroad.

Joseph Pizzarello, the vocal teacher and coach, will sail for Europe June 14 on the steamship Martha Washington. During his stay across the Atlantic he will visit Naples, Rome, Switzerland and Paris, returning in October. Mr. Pizzarello reports that the season just past has been the best he has ever had.

If the place wasn't filled Mr. Wilson might do worse than to appoint Oscar Hammerstein Secretary of War.—New York Morning Telegraph.

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overture were heard again with great pleasure. Miss Dillon's new composition, a symphonic poem called "The Cloud," based on Shelley's poem of the same name, is conceded to be the best thing she has done. It is as ethereal and delicate and as evanescent and changing as the poem or its prototype. While extremely modern in treatment it still retains much melodic value, and at the same time the appeal is distinctly psychological. It goes beneath the surface to the mind and the imagination. Miss Dillon is modest and unassuming; being very sincere in her aims and in their expression, no one doubts her talent and its recognition, for the latter is inevitable in view of the former. Mr. Lebegott gave a beautiful and thoroughly adequate reading of the number, and joined with the orchestra and audience in according praise and applause to the young composer; a repetition of this selection was demanded by the audience. The two other numbers on the program were the quartet from "Rigoletto" and the sextet from "Lucia," sung by Mesdames Lebegott and Robbins and Messrs. Mackintyre and Campana, assisted in the sextet by W. G. Smith and Charles Farwell Edson. As always, the favorites were joyously received.


The May musicale of the members of the Ebell Club was held May 19, and was given by "Ebell Daughters," as the program announced. In her opening speech, Mrs. Jones, the president, explained that every number on the program was given by an Ebell daughter and in one case a granddaughter; one family was represented by three sisters, for Mrs. Sidney Webb was a Thresher and is a sister of the Misses Thresher. The program was a great credit to the club and loyally appreciated by it. Each performer was a young woman, two of them being very young girls. Miss Osterheldt, who sang, possesses an un-

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return to America be connected with Dr. Little's Conserva-
tory of Music in Beaver, Pa., and also continue his work
as private teacher to his large class in Pittsburgh.

VICTOR C. WINTON.

MUSIC IN OMAHA.

Omaha, Neb., May 28, 1913.

The readers of THE MUSICAL COURIER are familiar with
the rapid rise of the Minneapolis Symphony Orchestra;
with its unusually quick development into a significant
musical factor; with the growing circle of its influence,
due to the extent of its tours, which were at first very
restricted and tentative, and later more comprehensive in
scope, finally becoming even daring. Mr. Oberhoffer's
peculiar gifts as an interpreter of orchestral scores are
also sufficiently well known, and it will only be necessary
to remark that the concert given here by the Minn-apolis
organization last evening displayed its musical merits
most effectively, and failed to show a trace of the fatigue
or apathy which might be expected as the result of a long
and taxing tour. Mr. Oberhoffer's virile and magnetic
readings were keenly enjoyed, and the soloists, Miss Waite,
contralto; Mr. Czerwonky, violinist; Mr. Middleton, bari-
tone—were certainly more than acceptable. The following
program was offered:

Symphony in E minor, No. 5.....Tschaiowsky
Contralto solo, More Regal in His Low Estate, from Queen
of Sheba.....Gounod
Barbara Wait.
Overture, Carnaval.....Dvorák
Violin concerto No. 8 (Gesangscene).....Spohr
Richard Czerwonky.
Tone poem, Finlandia.....Sibelius
Baritone solo, Song of the Drum Major, from La Caid.....Thomas
Arthur Middleton.
Dance of the Apprentices and Procession of the Meister-
singers, from Der Meistersinger.....Wagner

Evelyn Hopper, to whose optimistic efforts this visit of
the Oberhoffer orchestra was due, also managed a matinee
appearance of the same attraction in the neighboring city
of Lincoln, and was rewarded by an advance sale which
doubled the guarantee several days before the concert.

As usual at this season of the year, the music students
are receiving a considerable share of attention. The seeds
of study which have been carefully nourished through the
year in the various schools and studios are flowering out
in the annual bloom of pupils' recitals. Mr. and Mrs.
A. M. Borglum have recently concluded a series of re-
citals, in which many of the students of their piano school
participated. Mr. and Mrs. Borglum will close their school
in a few days, preparatory to leaving for Paris, where they
are planning to spend the summer.

Last Monday evening Mrs. E. R. Zabriskie presented her
pupil, Louis Schnauber, in a violin recital, assisted by the
Misses Leidy and Kuhl, and Mr. Rensch, pupils of Mar-
garet Damm. The principal violin numbers were two
movements from Bruch's G minor concerto, the prelude to
the "Deluge," by Saint-Saëns, and Hubay's "Carmen" fan-
tasia.

Pupils of Jean P. Duffield appeared in recital last week
at the Y. W. C. A. Auditorium, and were assisted by

Laura Goetz, soprano, pupil of Thomas J. Kelly. Works from the standard piano literature were alternated with newer compositions by Sinding, Moszkowski, Schütt, Grünfeld and Arensky.

For the benefit of the Sacred Heart Convent, which was severely damaged in the tornado which visited this place on Easter Sunday, Max Landow played a recital, May 19, at the Brandeis Theater, being assisted by Martin Bush at a second piano.

Another benefit concert was given by the Ladies' Festival Chorus, under the baton of John S. Helgren. Gustav Holmquist, the well known Chicago baritone, assisted. JEAN P. DUFFIELD.

MUSIC IN DENVER.

1516 Milwaukee Street, A
Denver, Col., May 26, 1913.

The most notable event in local musical circles during the past week was the appearance of Eugen Ysaye in a recital at the Auditorium, Thursday evening, May 22. The famous violinist presented a wonderful program, which included the "Kreutzer" sonata, by Beethoven; Bruch's concerto in G minor; a colorful composition by Chausson, entitled "Poeme"; Wagner-Wilhelm's "Albumblatt"; his own composition, "Lointain Passe," and Saint-Saëns' "Rondo Capriccioso." To these numbers were added several encores, including Kreisler's charming composition, "Caprice Viennois." Camille Decreuse was the pianist and accompanist, playing two solos, "Reverie Nocturne," one of his own compositions, and a menuet by Zanella, adding an encore, Rachmaninoff's prelude in G sharp minor. The concert was a fitting climax to the series given during the past year by the local manager, Robert Slack. Mr. Slack has done more than any one man in this city toward giving the people an opportunity to hear the leading artists of the world at reasonable prices. His selection of artists for the past year showed splendid judgment in an artistic way, and it is to be hoped that it has been successful financially. The Ysaye concert was well attended considering the lateness of the season.

Friday evening, June 6, will mark the opening of the Summer Symphony Orchestra season at Lakeside. Cavallo's Orchestra of fifty selected men, with Madame Nordica as soloist, will give the first concert. This organization will give a series of twelve afternoon concerts during the summer, the first one of which will take place on Friday, June 13, with Henri Scott as soloist. The sale of seats for the Denver Philharmonic Orchestra concerts, under Horace Tureman, conductor (to be given during the summer at Elitch's Gardens), is open this week.

Among the vocal and piano teachers who have presented their pupils in interesting recitals during the past two weeks have been Flora Smith Hunsicker, John C. Wilcox, Adams Owen, Dolce Grossmeyer, Mrs. Monroe Markley, Hans Werder, Bessie Fox Davis, Frederick Schweikher, Edward B. Flech, Mrs. Oliver D. Howell, and Flora Taub.

Already the musical concert season for Denver, beginning in October, has been arranged. Engagements have been made with the following artists to appear here during next fall and winter, most of whom will come under contracts with local managers: Fannie Bloomfield Zeisler, Charles Dalmores, Dan Beddoe, Geraldine Farrar, Frances Alda, Frank La Forge, Jan Kubelik, Fritz Kreisler, Kathleen Parlow, Mischa Elman, Jean Gerardy, Flonzaley Quartet, Madame Schumann-Heink, Clara Butt, Julia Culp, Harold Bauer, Josef Hoffman, Paderewski, Madame Carrefio, Casini, the cellist, and Victor Herbert's Orchestra.

Dr. John H. Gower has written the music for a sacred cantata entitled "Elaion," the words of which are by James Grafton Rogers, and Denver is to enjoy its first performance at Central Presbyterian Church on Thursday evening, May 29. It will be sung by a chorus of sixty voices, with orchestral accompaniment, assisted by Mrs. Harry Bellamy, soprano, and Louis Burnett, baritone. The proceeds will be used for the benefit of the Girls' Friendly Society.

The newly elected board of directors for the Denver branch of the American Music and Art Society, for the coming year, comprises the following: Horace Tureman, president; John C. Wilcox, first vice president; Mrs. J. H. Smislaert, second vice president and treasurer; Caroline Holme Walker, secretary. The other members of the board are Fritz Thies, Lola Carrier Worrell, Ella Hayt and Blanche Dingley Mathews.

DOLORES REEDY MAXWELL.

Caruso is reported to have moved a grand piano with the inflation of his chest. We know of some singers who have removed an entire audience.—London Musical News.

LOS ANGELES

Los Angeles, Cal., May 22, 1913.

The Los Angeles delegates to the biennial convention of the National Federation of Musical Clubs, held at Chicago, have returned full of enthusiasm at the reception tendered them and at the success of the California plans for 1915; all report a glorious time. They are now ready to prepare for the meeting here two years from now, and intend to make it an historical event.

Next Sunday will bring the last concert of the season to be given by the People's Orchestra. They will be heard again next fall, the first concert occurring on September 21. It is interesting as well as profitable to give a little résumé of the work accomplished by this useful and unique organization in its brief existence. It has been an experiment that no other city has ever attempted in just this way and to this extent. In next week's issue will be given a concise idea of the work carried on this first season. Last Sunday every orchestral offering was a local composition, and one of them (Fannie Dillon's number) was heard for the first time. Mr. Lebegott's symphonic prelude to the opera "Semele" and Mr. Kopp's concert

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overture were heard again with great pleasure. Miss Dillon's new composition, a symphonic poem called "The Cloud," based on Shelley's poem of the same name, is conceded to be the best thing she has done. It is as ethereal and delicate and as even as changing as the poem or its prototype. While extremely modern in treatment it still retains much melodic value, and at the same time the appeal is distinctly psychological. It goes beneath the surface to the mind and the imagination. Miss Dillon is modest and unassuming; being very sincere in her aims and in their expression, no one doubts her talent and its recognition, for the latter is inevitable in view of the former. Mr. Lebegott gave a beautiful and thoroughly adequate reading of the number, and joined with the orchestra and audience in according praise and applause to the young composer; a repetition of this selection was demanded by the audience. The two other numbers on the program were the quartet from "Rigoletto" and the sextet from "Lucia," sung by Mesdames Lebegott and Robbins and Messrs. Mackintyre and Campana, assisted in the sextet by W. G. Smith and Charles Farwell Edson. As always, the favorites were joyously received.

The May musicale of the members of the Ebell Club was held May 19, and was given by "Ebell Daughters," as the program announced. In her opening speech, Mrs. Jones, the president, explained that every number on the program was given by an Ebell daughter and in one case a granddaughter; one family was represented by three sisters, for Mrs. Sidney Webb was a Thresher and is a sister of the Misses Thresher. The program was a great credit to the club and loyally appreciated by it. Each performer was a young woman, two of them being very young girls. Miss Osterheldt, who sang, possesses an un-

usually beautiful voice, and it was hard to believe that it was her first public appearance, for she seemed free from any trace of self consciousness or nervousness. Those participating were: Helen Louise Osterheldt, soprano; Mrs. Sidney Webb, violin; Florence Thresher, flute; Helen Thresher, violoncello; Ina Davida, piano, and Esther Church, piano. The program was: Trio, adagio (Goddard); concerto, No. 4 (Goltermann); aria from "Salome" (Massenet), Mrs. Ryus at the piano; "Pastorale Variee" (Mozart); serenade (Title); "Airs Russes" (Wieniawski); sonata, op. 10, allegro (Beethoven); "Rose in the Bud" (Dorothy Foster), "A Bowl of Roses" (Robert Coningsby Clarke) and "So Pure a Flower" (Archie Rosenthal), Mrs. Ryfus at the piano; trio, nocturne (Behr).

The good news is made public that we are to have a municipal musical library here when the new public library is built. The Los Angeles Tribune announced officially, this week, that the first municipal library of music ever established in any city of the United States is to be opened in Los Angeles in connection with the new building about to be erected at Fifth and Broadway. The board of trustees has ordered a sound proof room equipped with pianos, so arranged as to be separated from the main library and so constructed that the music will in no way disturb the reading or study of the general patrons of the library. The lists for the scores and musical compositions will be made by competent musicians, and the stock will be added to from the new works as they are brought out. Another feature will be the adding of a department of phonograph and graphophone records, so as to give those desiring to purchase new records an opportunity to give them a thorough trial first. The manifold advantages of a department of music like this to the music student and teacher, or even patron of music, can be readily realized, and its possibilities for help will suggest themselves to every one interested. Some of the leading musicians and teachers have been working several months for this result, and the announcement is a source of great satisfaction. It is in keeping with the progressive ideas of a city that has established music in the public schools on the scale and basis now carried on in this city. I intend in the near future to give an idea of this work in the public schools, for it is a worthy one and would be of interest to all musicians.

Vernon Spencer, the well known pianist and teacher, and Anthony E. Carlson, the popular basso, will leave Los Angeles on May 24 to give a series of recitals in Honolulu and the Hawaiian Islands. They will return about the middle of July. Mr. Spencer has recently given his interesting lecture-recitals, "The National Spirit in Music" and "The Art of Music and Its Basic Limitations," for a number of clubs in and around Los Angeles, and he and Mr. Carlson have appeared in a number of recitals jointly. The John Church Company, of Cincinnati, recently accepted for publication nine of Mr. Spencer's most characteristic songs.

It is interesting to note that a large number of Los Angeles composers are attracting attention. When Frieda Peycke went East to attend the Chicago biennial, she took not only her own composition to present to the Eastern publishers, but, with characteristic warmhearted generosity, took a number of new compositions of others. She placed with the John Church Company the new chorus for ladies' voices by Henry Schoenefeld called "Evening Bells," and there are several by other composers which she feels sure are permanently placed. Miss Peycke's success on her Eastern trip was unqualified. She sang for the Matinee Musical, of Philadelphia, and so won the hearts of the conservative Philadelphians with her quaint and humorous characteristic songs and "pianologues" that they elected her an honorary member of the club at once. She also gave a program before the Swarthmore Women's Club and received much applause. Besides these, Miss Peycke gave a number of private programs and was the recipient of many social attentions.

JANE CATHERWOOD.

Margaret Harrison to Sing at Norfolk, Conn.

Margaret Harrison, the New York soprano, has been engaged for a notable concert to be given at Norfolk, Conn., on July 23, at which the two principal works will be Brahms' "Requiem" and Goring-Thomas' "Swan and Skylark." Other singers who will take part are Madame Schumann-Heink, contralto, and Evan Williams, tenor.

Joseph Pizzarello to Summer Abroad.

Joseph Pizzarello, the vocal teacher and coach, will sail for Europe June 14 on the steamship Martha Washington. During his stay across the Atlantic he will visit Naples, Rome, Switzerland and Paris, returning in October. Mr. Pizzarello reports that the season just past has been the best he has ever had.

If the place wasn't filled Mr. Wilson might do worse than to appoint Oscar Hammerstein Secretary of War.—New York Morning Telegraph.

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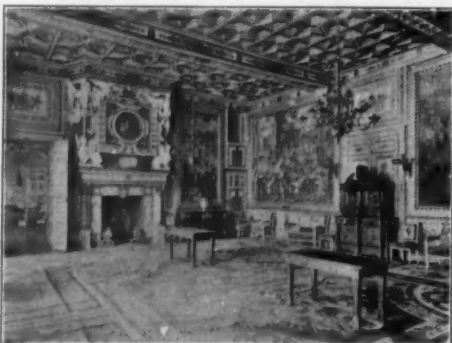
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PARIS

43 Boulevard Beauséjour, Paris, May 27, 1913.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

It would be a rather surprising thing if the last, or almost the last, opera of the prolific Massenet should, in the end, prove to be the one of all his works which had the longest life. We generally assume, whether rightly or wrongly is hard to say, that a man's power of invention grows less as



THE PALACE OF FONTAINEBLEAU: SALON OF FRANCIS I. (From the Theosophical Path.)

he grows older. We take it for granted, at least a good many people take it for granted, that a man's last work, written when he has passed his prime, written not long before his death, will be more or less valueless. I have heard a number of people say that they had not seen "Panurge"



A PAUL ROBERT CARICATURE OF VAN DYCK, THE TENOR.

and did not want to see it because it was written when Massenet was an old man and, therefore, must necessarily be worthless. That is the assumption.

But there are sometimes other influences which may render the work of an old man better, from a practical point of view, than the work of the same man when he was young. There are those who do not believe that Massenet ever could write good music of a deeper sort. I am one of those. I find Massenet's attempts at passion, at brilliancy, at

tragedy, at mere voluptuous beauty, at light gaiety and charm, absurd! In most of his operas you can feel, you can make a guess, at what he intended to attain. You say to one of his tremolo passages: "That, no doubt, is intended to be tragic"—to one of his long drawn out melodies you think: "That should have been a beautiful melody—only the beauty is lacking." There are passages in all of his operas where the orchestra introduces a really lovely accompaniment. You expect the tune, when it does come, after the introduction, to be magnificent. But it never is. It always just misses genuine beauty.

It is pretty sure that if Massenet had not lived just when he did, when the world was thirsting for a little melody, and when few composers were attempting to write melody, he would have been a failure. But it just so happened that Massenet wrote melody, combined with a little modernism and just a touch of Wagnerism, at a time when most composers were trying to get beyond the old school. Therefore Massenet was appreciated. We welcome his poor melodies because we have no others. For about the last twenty years, or twenty-five years, we can count the melody writers on the fingers of one hand. There has been a great advance in music, perhaps, but not in melody. We have had our Wagner imitators with their many harmonic inventions, we have had our Strauss, our Debussys, our Schönbergs, but, with the exception of a few Italians, and Massenet, we have had no melodists.

Therefore Massenet enjoyed some success; and it is possible, just possible, that this "Panurge" will give his name a still greater success because he has come with a genuine "opera buffa" at a time when we are all getting a little bit tired of the seriousness of the operatic stage, tired of leit-motives full of portentous meaning, tired of educating ourselves at the Opera, the abode of pleasure. Strauss has seen and understood the trend of the times. After the philosophical music of "Zarathustra," and the horrors of "Salome" and "Elektra," he has felt that it was time to give us something light and has done so. Now whether Massenet felt and understood the trend of our times in the same manner, I do not know. Possibly not. Possibly "Panurge" was merely an accident. But, however that may be, "Panurge" comes to us just at the right moment.

The music of "Panurge" is not good, it is not beautiful, is not remarkable in any way. It is just adequate, and it satisfies you because it is not pretentious. It is written with the greatest possible skill, leaving the actors plenty of latitude for their "business," most of which is comic. The music wanders along in a pleasing way almost unnoticed. There are two or three pleasing passages, agreeable bits of melody or orchestration, but, for the most part, the action is not stopped by much applause. But the house is kept in laughter, laughter all the time, and, at the end of each act, you say to yourself, and to your neighbor, that you have thoroughly enjoyed yourself—especially when Vanni Marcoux is on the stage, and he is on the stage most of the time.

But the think which makes me believe that this opera will live long after Massenet's attempts at seriousness have been

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forgotten is a comparison with Rossini. Rossini's one lasting success is the "Barber of Seville." Who knows anything about his tragic and dramatic effusions today? Those silly works may have pleased the innocent public of his time, but they sound weak and fatuous to our modern ears. But the "Barber of Seville" stands almost alone. It offers the actors a chance to be really comic, really gay. It offers the public a chance to go to the Opera to be amused. It is really, from a dramatic standpoint, no better than the average comic opera. But the music is such as may be played and sung by serious artists.

And "Panurge" possesses all of these qualifications. Whether or not the music of it is as good as the "Barber of Seville" I cannot say. Personally I see no beauty in Rossini's music. The gymnastics of the soprano win applause because they are gymnastics, not because they are beautiful. There is nothing of that kind in "Panurge." Gymnastics are out of date and Massenet gets his effects by other means. But will that be found a blemish? I hardly think so. "Panurge" is gay, light. It leaves no impression except the impression that it furnished an evening's pleasant amusement.

Now I wonder if this man's last work is to be an exception, whether it will live when the efforts of his overweening ambition to be big have all died. I wonder.

A concert of his own compositions was given last week by the Swedish composer, Sjögren, assisted by Enesco, Hyden and Madame Caponsacchi. The program was as follows: Second sonata for violin and piano, E major, op. 24; "The Plains in Moonlight," op. 50, Chinese words by Li-Tai-Po, translated into German; "Blanche de Namur," Swedish words by Strindberg; sonata for cello and piano, op. 58, A major; "Schlummerlied," op. 16; "Ich möchte schweben," op. 12; fifth sonata for violin and piano, op. 61 (unpublished, first public performance). This sonata was composed last year in Sweden and is dedicated to Enesco.

At the last Chaigneau concert Harold Bauer was the soloist. He was in splendid form and won the usual ovation which always greets his every appearance in this city. He played "Sonata Appassionata," Beethoven; "Carnival," Schumann; impromptu in A flat, Schubert; scherzo in C sharp minor, Chopin.

Busoni made one of his rare visits to this city last week, giving a recital for the benefit of the "Societe mutuelle des Professeurs du Conservatoire." He was warmly received and scored a truly great success. His program consisted of works by Liszt. At the end of the concert Gabriel Faure, acting as delegate of the Secretary of Beaux-Arts, presented Busoni with the Cross of the Legion of Honor.

A concert was given this week by Amelie Streicher, assisted by Reinhold von Warlich and Philippe Jarnach. Mlle. Streicher played the Bach chaconne for violin alone, the Brahms sonata in A, op. 100, and the Strauss sonata in E flat major, op. 18. Mr. Jarnach, pianist, assisted effectively in the two sonatas and played two pieces by Brahms. Mr. von Warlich sang a group of five songs by Brahms and a group of four songs by Strauss, lending the brilliancy and charm of his voice and interpretation to this unusually interesting program.

The long expected ballet by Nijinsky for which Debussy wrote the music seems to have been a complete failure at the Theatre des Champs-Elysees, where it had its first performance last week. I did not go. I thought, of course, that there would be frequent opportunities to hear it under more favorable circumstances than a first night affords. But it seems as if the work had been taken off. I am told that the music was very fine, indeed, but that the action of the ballet was utterly ridiculous. It is entitled "Jeux," which means "games" and shows Nijinsky as a tennis player. I am told that the fashionable society people of Paris found that they were being made ridiculous by this senseless imitation of their favorite game. It is certainly to be regretted that Debussy should have associated his name with such a thing.

Victor Harris Sails.

Among the passengers of the steamship France of the French line, which sailed from New York for Havre on June 5, was Victor Harris, who is going abroad for a long summer holiday.

Caught by the Camera.

The accompanying interesting photos were taken during the Baltimore Music Festival, held April 7, 8 and 9, at



THADDEUS RICH,
Concertmaster, Philadelphia Orchestra.



DAVID DUBINSKY,
Leader of the second violins, Philadelphia Orchestra.

which the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, proved a notable feature.

MUSIC IN MUSKOGEE.

Muskogee, Okla., May 21, 1913.

The recent performances of "The Holy City," by Gaul, given by the Saturday Choral Club, was an artistic success and was twice repeated, the last occasion being on Sunday afternoon at St. Paul's Church. The soloists were Mesdames W. R. Eaton, Claude L. Steele, and Messrs. C. E. Lee, H. L. Robinson, L. J. Hyde. J. Morris James is the musical director. Mrs. A. W. Hine, organist.

Two performances were given recently by the St. Louis Symphony Orchestra, Max Zach, conductor, the occasion being the Oklahoma State Bankers' Convention. Tchaikowsky's sixth symphony and the second "Hungarian" rhapsodie, by Liszt, were particularly well rendered.

Ellis Levy, a talented young violinist, of St. Louis, was a recent visitor to the city, calling upon some of his musical friends here, who were charmed with his playing.

Marie M. Hine, a talented local composer, has just completed a beautiful oratorio-cantata entitled "The Redemption," which will be presented during the coming season. It is very interesting from the standpoint of containing some of the most beautiful gems in the way of scriptural selections, and also from a musical standpoint, being arranged with solos for various voices, duets, trios and choruses, and violin obbligatos are introduced in a very artistic manner at different times. The text is in both English and German and the composition should make quick appeal to church choirs and choral societies. Mrs. Hine has written

several songs and instrumental compositions for church use which are rapidly coming into favor.

This office was recently favored in the receipt of autographed photographs of Lilli Lehmann, Adelina Patti, Geraldine Farrar and Alessandro Bonci.

The violin pupils of William C. Braly will be presented in recital this week, this being the closing one of a series of three given this season.

The Ladies' Saturday Music Club closed its season this week after one of the most artistically successful years in its history. The choral department presented two splendid performances of "The Rose Maiden," by Cowen, and three of "The Holy City," by Gaul.

Evelyn Gidney, a vocal pupil of the Steele studios, has just returned from the East, where she has been attending school and continuing her piano study. Several recitals will be given during the early summer and fall by the piano and voice pupils of this popular and successful studio.

Miss Patti Grubbs, one of our most charming singers, will spend this season in Denver, Col.

Mrs. J. M. Offield, Muskogee's popular reader, is planning a tour of Europe, leaving here early in June. The private school for girls which she established last fall has been prosperous and is one of the best girls' private schools in the State.

L. C. S.

BALTIMORE MUSICAL NEWS.

Baltimore, Md., May 29, 1913.

Anna G. Baugher, contralto, assisted in a recital given in Witherspoon Hall, Philadelphia, on May 1, where she met a warm welcome. She sang "An die Musik," by Schubert; "Immer Leiser Wird Mein Schlummer," by Brahms, and "The Danza," by Chadwick. She was forced to respond to an encore, for which she used "A Bowl of Roses," by R. C. Clark. Her success was so great that within a week she had received several concert engagements in Philadelphia for next season. The Record describes her as having a warm voice of organ-like tone. She is a pupil of David S. Melamet.

Thursday evening, May 22, Clifton Davis presented Mrs. Clifton Davis, mezzo-soprano, and Stuart Anderson, baritone, in recital. Mr. Davis is a successful teacher, and has a large class this season. His wife is one of the best exponents of his skill. The following program was given:

Songs for baritone—	
The Joy of Man.....	Watts
Phyllis Has Such Charming Graces.....	Old English
The Night Has a Thousand Eyes.....	Faute
To Anthea.....	Hatton
Songs for mezzo—	
Sweetheart, Thy Lips Are Touched with Flame.....	Chadwick
Psyche.....	Paladine
Love's Festival.....	Weingartner
Since You Went Away.....	Johnson
Songs for baritone—	
Alnächtlch im traume.....	Schumann
Heinweh.....	Wolf
Denk' es, o seele!.....	Wolf
Er ist.....	Wolf
Songs for mezzo—	
Belle Etoile.....	Holmes
Après un Reve.....	Faute
Infidélité.....	Hahn
La Colomba.....	Schindler
Songs for baritone—	
Vision Fugitive.....	Massenet
La Cloche.....	Saint-Saëns
Povero Marinar.....	Milotti
Lungi dal caro bene.....	Sarti
Le Sais-tu bien.....	Pierre
Songs for mezzo—	
Barcarolle.....	Owst
Slumber Song.....	Owst
Why, O Heart.....	Owst
I Know of Two Bright Eyes.....	Clutsam
Duets for mezzo and baritone (from Sayonara—Japanese Suite).....	
	Cadman
	D. L. F.

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WOMAN
VIOLINIST

SAN FRANCISCO

San Francisco, Cal., May 24, 1913.

The most important musical event of the week was the second opening of the new Tivoli Opera House with a comic opera company that presented "When Johnny Comes Marching Home" last Wednesday evening, May 21. Again that handsome playhouse was crowded from pit to gallery, all of the thirty boxes being taken. As a proof of the popularity which this institution enjoys it may be stated that many of the people that used to be regular patrons of the Tivoli were present on this occasion to swell the enthusiasm. There was considerable rejoicing throughout the evening. Nearly every song was encored, and W. H. Leahy made one of his brief but appropriate addresses. He said that although this was the second opening of the Tivoli it was the most important of the two, as it brought the Tivoli back to its original function and policy, namely, to give the public a first class entertainment for prices within everybody's reach. This initial production, notwithstanding a natural nervous tension, bore out this statement of Mr. Leahy's. He was heartily cheered and applauded.

The company is an excellent one. Rena Vivienne, the prima donna, made a good impression by reason of her fine soprano voice and her charming personal appearance. Sarah Edwards revealed a very rich and pliant contralto voice and met the histrionic requirements of the role very adequately. Ilon Bergere proved to be a very vivacious soubrette, with a pleasing voice and a dashing deportment. Charles E. Gallagher sang splendidly and used his fine bass voice with good judgment and artistic discrimination. Oliver Le Noir also acquitted himself creditably as to vocal accomplishments. Henry Santrey, the baritone of the company, added considerably to the general ensemble of the organization by means of an excellent voice and fine interpretative faculties. Robert Pitkins, the leading comedian, had rather a small role, but created a very favorable impression on account of his quaint humor. Teddy Webb, the only familiar figure to old Tivoli goers, received an ovation and did as much as he could with the rather insignificant role of Uncle Tom. The chorus has been selected with good judgment as to vocal material, and the orchestra under the direction of Hans S. Linne, and with Adolf Rosenbecker as concertmaster, did excellent work. The production was under the stage direction of Edward P. Temple. It may well be said that the Tivoli began its new career under the most favorable circumstances, and a prosperous future is hoped for by the public.

Adele Rosenthal, one of San Francisco's prominent young pianists, gave a studio musicale on Tuesday evening, May 6. About a hundred leading musical people were in attendance, and a very artistically arranged and well interpreted program of serious quality was rendered in a musicianly manner. The participants on the program were: Miss Rosenthal, pianist; M. Giovacchini, baritone, and Albert Rosenthal, cellist.

A testimonial concert was given in honor of Theodor Vogt, the well known composer and conductor, by friends in the Bohemian, Sequoia and California Clubs, of San Francisco, assisted by an orchestra of thirty instrumentalists, at the German House Auditorium on Thursday evening, May 22. The program consisted entirely of Mr. Vogt's compositions, which were played under his direction. A large audience was in attendance, which was delighted with the compositions as well as the rendition, and manifested its pleasure with enthusiastic applause. The first part of the program was miscellaneous and contained the following numbers: Triumphal march, orchestra, Hother Wismer, concertmaster; overture, "Prince Asmodens," orchestra; tenor solos, with orchestra, "Love's Birth," "Resignation," George Bowden; violin solos, with orchestra, "Andante Cantabile," "Lullaby," Hother Wismer; baritone solos, ballade, "Jane Grey," "Allah," Clarence Oliver; tenor solo, with male chorus and orchestra, "Christmas Ode," Charles Bulotti; introduction to "The Quest of the Gorgon," orchestra. The second part of the program represented a pantomime by Dr. Russell H. Cool, with orchestral accompaniment by Mr. Vogt, entitled "Columbine's Conquests." The cast included the following skilled Bohemian Club histrionic artists: Richard Hotelling, George Hammersmith, Amadee Joullin, Court-

ney Ford, Robert Simpson, Charles I. Dillon, Charles Trowbridge, George Hellman, Ralph Sloan, R. J. Bentley, J. W. Kutz, Al. Heunisch, E. E. Jones, Gus. Lawton, Oswald Lawton, and W. Olney. The stage director was Frank L. Mathieu; the scenery and properties were by W. A. Bryant, and the lighting by Edward J. Duffey. It was a remarkably fine performance and revealed professional smoothness.

Audrey Beer, a skillful young piano student of Georg Krüger, gave a piano recital at Hotel Oakland in her home city on Thursday evening, May 15. Miss Beer exhibited good musicianship and fluent technic, and the concert was a brilliant success. Among the features on the program was a rendition of the Grieg concerto played on two pianos with Mr. Krüger at the second piano.

Mrs. E. W. Florence, soprano, a professional pupil of Dr. H. J. Stewart, gave a song recital at Sequoia Hall on Tuesday evening, May 13. She was assisted by Lillian Sevedorff, violinist, and Dr. H. J. Stewart, accompanist. Mrs. Florence revealed a very fine voice of good range and sang with good taste. Miss Sevedorff also made an excellent impression. The program was a well selected one.

The Hughes Club, of Oakland, which for many years has been giving enjoyable programs to its friends, presented the closing concert of this season one evening of last week. The organization is of a social as well as a musical character, and invitations to its public appearances are in great demand. The associate membership is very extensive, and the singers themselves (all women with cultivated voices) number more than fifty. Particularly in the matters of shading and variety of tone this body of singers especially excels. D. P. Hughes has been conductor—and much honored in that capacity as in others—since the inception of the club.

The final lecture in the course given by Elizabeth Simpson, involving various phases of musical experience, and particularly with reference to piano exposition, came to a close on Tuesday evening, May 13. The lectures took place at the Horton School, Oakland, under the auspices of the California Institute of Musical Art, and have been most valuable, not only to students, but to all those who hear many concerts and wish better to understand the music they listen to. It is hoped that the series, with the inevitable additions which a year's further application of their principles will suggest, will be repeated next season.

Olive Reed Cushman, the voice teacher, of Oakland, presented several of her advanced pupils at Hotel Oakland in a well chosen and nicely balanced program last week. Several hundred invitations were issued and there was a large attendance. Among the assisting artists was Edna Fischer, for a long time a pupil of Miss Cushman, but for two seasons studying in New York.

A very delightful song recital was given by the pupils of Mrs. A. F. Bridge at the Colonial Ballroom of the St. Francis Hotel on Friday afternoon, May 16. The following participants acquitted themselves creditably: Maud Goodwin, Gladys Edwards, Anita Olmstead, Mrs. Harry Hunt, Leah Beckett, Mrs. Harry Ardery, Serena Bland.

Ferdinand Stark, the well known orchestral leader and violinist, is here on his vacation. Mr. Stark is one of the best known musicians on the Pacific Coast, and his excellent music at the Alexandria Hotel in Los Angeles is known to many Eastern people.

Mr. and Mrs. L. E. Behymer, of Los Angeles, were in San Francisco last week in the interests of their office. Lois Steers, of Portland, was also here on the same mission. No doubt, R. E. Johnston's presence in San Francisco inspired a managerial conference, the result of which may be gathered from future announcements about next season's artists.

Sir Henry Heyman, the prominent musician and club man, entertained Eugen Ysaye and party at the Bohemian Club with a luncheon. A number of prominent musicians and club members were present, and addresses were made in honor of the host and guest. It was a very successful affair. There exists a long friendship between Sir Henry Heyman and Eugen Ysaye. The great violinist was also a guest of the Family Club during his visit in this city. One of the long remembered spectacles will be the fact

that Ysaye, while listening to an orchestra of club members, asked for a violin and joined the orchestra, playing second violin. From general observations it was evident that Ysaye enjoyed himself thoroughly.

Nathan Landsberger, the well known and prominent violinist and teacher, was soloist at the closing day of the Teachers Institute at the Alcazar Theater recently. He scored a brilliant success by playing reverie by Wieniawski, serenade by Drdla and humoresque by Dvorák. Mrs. Landsberger played the accompaniments artistically.

ALFRED METZGER.

MUSIC IN CHARLESTON.

Charleston, S. C., June 1, 1913.

The interest taken in music in our city is something quite uncommon, and there are, doubtless, few cities of similar size where so much attention is paid to the cultivation of all of the arts, and where so many talented high-class amateurs reside. Never does a week pass without concerts, musicales and exhibitions. An organization that has done much to raise the standard of music in our community and has established a high mark of excellence by its work, is the choir of the Citadel Square Baptist Church, where one of the features of the evening service is the music, including occasional presentations of some of the best oratorios and sacred cantatas. The organ (four manuals) is one of the best and largest in the South; there is a solo quartet, a good-sized chorus, and occasional vocal and instrumental soloists.

The Musical Art Club, formed several years ago, finished a successful season recently, with a performance of Haydn's "Seasons" and Coleridge-Taylor's "Hiawatha's Wedding Feast." The chorus numbers about seventy voices, and the club offers social as well as musical features. At concerts earlier in the season, Gounod's "Gallia" and Mendelssohn's "Hear My Prayer" were given, also Goring Thomas' "The Sun Worshippers," and Liza Lehmann's "In a Persian Garden." Ellison Van Hoose, who is a favorite here, and Annie David, harpist, appeared under the auspices of this club, to which the business men and townspeople generally are giving their hearty support.

A young musician of fine personality and gifted as a pianist, accompanist and organist, as well as a singer of no mean ability, is Arthur Speissegger, organist at St. Michael's Church, a post held some 150 years ago by his great grandfather. He already has had some experience as director and teacher, but his pet desire is to become a professional accompanist like Edwin Schneider, Frank La Forge, H. B. Turpin, and Katharine Hoffman, and toward this end he is devoting a great deal of time and thought in preparation for his work, memorizing the best French chansons and German lieder. His talent, versatility and ambition should count for much.

The Wagner centenary was celebrated at the Citadel square Church on May 22 with a concert, and it was a red letter event in Charleston's musical history. The program was made up of selections from the great music dramas of this master.

M. Z.

Joseph Knecht's Waldorf-Astoria Orchestra.

It is interesting to visit New York's big hotels and to listen, as so many do, to the music played by the house orchestras. And seldom one finds a group of musicians not accustomed to playing, principally, the late and popular so called ragtime airs.

There is one orchestra, at least, which is an exception to this class—the Waldorf-Astoria Orchestra—and to Joseph Knecht, the conductor, is due the credit for the elimination of the so called popular music and the rendition of the classical numbers and works of the great masters.

On Sunday, June 1, Conductor Knecht with his thirty-five musicians gave the last foyer concert of the season, playing a fine program. Hereafter, during the summer, Mr. Knecht will give his concerts on the roof garden of the Waldorf-Astoria and will resume the indoor musicales in the fall.

The program, mentioned above, follows:

Polonaise, from Eugén Onégin.....	Tchaikowsky
Danse Persane.....	Gaillard
Ave Maria.....	Schubert
Fantaisie, Près aux Clercs.....	Herold
Clarinet, H. L. LeRoy.....	Wagner
Die Meistersinger.....	Einleitung, Tanz der Lehrlinge, Prelud.
Hänsel und Gretel.....	Humperdinck
Wiener Volksmusik.....	Komzak

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1913-14

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Bachaus' Book of Autographs.

Wilhelm Bachaus, the pianist whom Loudon Charlton is bringing over next season for his second American tour, has a book of autographs of which he is said to be quite proud. It is rather unusual for a musician to be at all interested in the autographs of his fellow artists, but Bachaus is an exception to the rule, and there is scarcely a celebrity in the musical world who has not written in his book.

"I began to collect autographs," said Bachaus in a recent interview, "when I was a student in the Conservatoire. I remember at one time I was especially anxious to obtain an autograph of the late Dr. Joachim, who acceded to my request by practically kicking me out of the artists' room of the hall in which he was appearing. His autograph therefore is missing from my collection even though he made his mark! I am especially proud of Brahms' signature, which is in the first page of my book with the words 'For a jolly start' and a few bars from Brahms' B Flat Concerto. I remembered calling once on Gustav Mahler, who looked at me with a frown and asked what in the world I wanted his signature for. I was so amazed at the question I could not find an adequate reply. However, he suddenly smiled, much to my amazement, and obligingly signed my book, adding the beautiful words 'The further you go, the less you must hurry.' Although this motto sounded discouraging at the time, I think of it often, and have recognized its truth and tried to live up to it."

Bachaus will arrive in America early in November, and remain in this country the entire season. Among the important engagements which Loudon Charlton has recently secured for him is one to appear in the orchestral series arranged in Montreal by Max Rabinoff, with the orchestra of the Montreal Opera Company. Bachaus will spend the month of January on the Pacific coast and will then return East to fill a long series of orchestral appearances in addition to giving many recitals.

Thousands Again Honor Melba.

Following Madame Melba's joint appearance in London with Jan Kubelik—a concert which attracted 12,000 persons and disappointed hundreds unable to gain admittance to Albert Hall—comes word of the Australian prima donna's Silver Jubilee at Covent Garden before an audience of record breaking proportions. The opera chosen for this twenty-fifth anniversary of Madame Melba's first appearance in London was Puccini's "La Boheme," and the occasion was made memorable from every viewpoint. Madame Melba's singing of the role of Mimi was cheered to the echo, while the floral offerings made a remarkable display. The prima donna was forced to appear before the curtain eight or nine times after the first act, and many times again after the second; while at the end of the opera she was compelled to respond with a speech of thanks. The night throughout was one of jubilation, and it attested unmistakably to the deep affection in which the famous singer is held.

The Melba-Kubelik concert, a fortnight previous, was no less noteworthy, and among the audience were many famous personages who came to express their admiration for the two distinguished artists. The prima donna and the violinist shared honors in a delightful manner and the work of both received the warmest critical commendation.

The success of the concert forecasts the reception awaiting Madame Melba and Mr. Kubelik, when they visit America next season for a coast to coast tour under the management of Loudon Charlton. That tour as at present arranged, will include approximately seventy appearances in the larger cities. The prima donna and the violinist will have assisting artists, including Edmund Burke, the Canadian baritone; M. La Pierre, solo pianist; and M. Marcel Moyes, the French flutist.

Fred G. Kiburtz Gives Piano Recital.

Fred G. Kiburtz, a pupil of A. W. Gale, director of the Monroe School of Music, Monroe, Mich., gave the following attractive program at a graduation piano recital in the Presbyterian church of the same place on June 6, 1913. Mr. Kiburtz was assisted by Kathryn Cairl (soprano), Grace Hermann (soprano), Lucile Ross (contralto, Luella Zimmermann (contralto), Irene Franke (violinist):

Praeludium and toccata, op. 57.....Lachner
Duet, Whispering Hope.....Alice Hawthorne
Miss Hermann, Miss Zimmerman.
Sonata, op. 27.....Beethoven
Romance and Bolero.....Dancie
Irene Franke.
Prelude, op. 3.....Rachmaninoff
To a Wild Rose.....MacDowell
Idylle, op. 39.....MacDowell
A La Bien Aimee.....Schuett
Duet, Estudiantina.....Paul Lacombe
Miss Cairl, Miss Ross.
Rondo Capriccioso, op. 14.....Mendelssohn
Saccato Etude, op. 24.....Rubinstein

Jadlowker was the Lohengrin at a hearing of that opera in Dessau. Other works performed there were "Tristan," "Barenhäuter" and "Ariadne auf Naxos."

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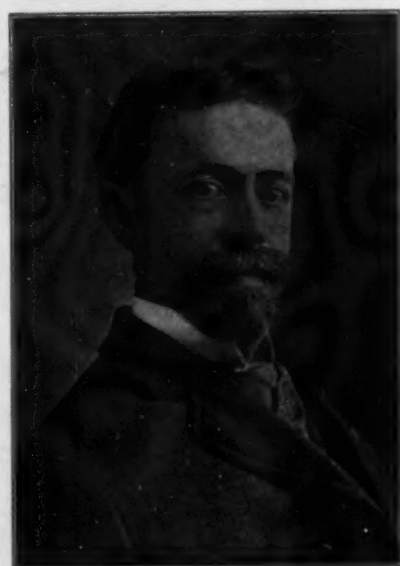
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Otilie Metzger-Lattermann Before Nobility.

Otilie Metzger-Lattermann was selected by the illustrious patron of art, the Grand Duke of Hesse, to be the star guest at the Spring Festival Plays at the Darmstadt Court Opera last April. She sang both the Waltraute and the first of the Norns at the closing performance of



OTILIE METZGER IS AN EXPERT WITH A GUN.

"Götterdämmerung," which was conducted by Bruno Walter, of Munich.

The distinguished guest was invited into the ducal box, presented by the Duke to his imperial guests and invited to the palace for supper.

Madame Metzger respectfully asked to be excused, as her husband, Theodore Lattermann, the Hamburg baritone, was waiting to take her home, whereupon the Duke at once included the singer's husband in the invitation.

Thomas Farmer in Luzerne.

The accompanying photograph shows Thomas Farmer, the American baritone, before the Lion of Luzerne. Mr.



THOMAS FARMER IN SWITZERLAND.

Farmer is at present coaching with Georg Henschel in London.

Carl Pohlig in Hamburg.

The Hamburg daily papers are unanimous in their praise of the splendid work of Conductor Carl Pohlig, former leader of the Philadelphia Symphony Orchestra, as the following extracts will show:

("Götterdämmerung") Conductor Pohlig lead the performance with complete assurance and a careful eye for nuances of rhythm and power, but at the same time without losing himself in a maze of details.—Hamburgische Correspondent, February 25, 1913.

Our performances of "Ariadne auf Naxos" is surely one of the best to be seen on any stage and not the least credit for that fact

is due to Conductor Carl Pohlig, who prepared it with extreme care. The next performance will be conducted by Richard Strauss, who will find the opera much better prepared for his hand than it was in the rehearsals for the original performance at Stuttgart.—Hamburger Fremdenblatt, March 6, 1913.

The performance of "Götterdämmerung" was in every way splendid, the foundation, however, being the exquisite beauties of the score as revealed in the playing of the orchestra. Conductor Pohlig's leading was really inspired. There is nothing small, nothing unpleasantly "personal" in his conducting. He understood perfectly how to give this wonderful close of the Ring the necessary broadness and bigness of interpretation.—Neue Hamburger Zeitung, February 25, 1913.

The orchestra, inspired by the capital conducting of Carl Pohlig, played with great fire. It was evident that Pohlig is a great worshipper of Wagner. Virility and freshness were the special points of his leading. ("Tristan und Isolde.")—Neue Hamburger Zeitung, March 1, 1913.

The orchestra, under Carl Pohlig, played with great beauty of tone and expression. ("Tristan.")—Hamburger Nachrichten, March 1, 1913.

Herr Pohlig directed "Walküre" for the first time here, exhibiting a complete mastery of the organic structure of the music and its close relation to the drama. The orchestra caught his enthusiasm and the result was a performance characterized by conciseness and unity of purpose, with special bringing out of the dramatic power of the whole.—Neue Hamburger Zeitung, February 17, 1913.

The conducting of the Ring has been left this time to Conductor Pohlig, a proper recognition of his ability and experience, as he proved yesterday with "Rheingold." One feels that he is always filled with respect for the musical work which he directs. The orchestra has confidence in its leader and is always attentive to his wishes. One heard a very natural interpretation of the work, one inspired by a correct understanding of the dramatic motives which underlie it.—Neue Hamburger Zeitung, February 14, 1913. (Advertisement.)

American Institute Recital.

A most enjoyable recital by pupils of the American Institute of Applied Music, 212 West 59th street, New York City, was given in Chamber Music Hall, Carnegie Hall, Tuesday evening, June 3. Pupils of Kate S. Chittenden, vice-president and dean of the faculty, Mr. Schradieck; Mr. Hodgson, Mr. Baker, Mr. Lanham and Mr. Hornberger furnished the program.

Rose Karasek opened the program with a double number, "Ballade" (Debussy), and "Polonaise" (MacDowell), which showed Miss Karasek to be a serious student of much versatility.

The two violin numbers, "Fantasie Militaire" (Leonard), and "Faust Fantasie" (Alard-Gounod) were played with ease, technical skill, and expression by Claude J. Nettleton and George Raudenbush, showing the thorough and careful teaching of Henry Schradieck.

Mrs. Charles S. Dean rendered the Chopin "Berceuse" and Prelude in G minor, op. 23, No. 5 (Rachmaninoff) with thoughtful interpretation.

The charming little cellist, Florence Fleming, quite captured her hearers with her playing of "Fantasie Russe" (Kummer).

Winifred Lee Mayhall in "Notturmo" (Sgambati) and "Impromptu" op. 20, No. 1 (Liszt) and Charlotte Elina Davis with Liszt's Campanella showed much assurance, fine technique and finish.

The star of the evening was easily Miss Elsie Lambe. Her rendition of the "Concerto," op. 11 (Chopin) displayed the true musician. Neither technic nor interpretation seemed to bother her. She played as if she enjoyed it, and truly her number was a delight to all who were privileged to hear it. The second piano part was skillfully played by K. Miriam Steeves.

Mrs. Gladys L. Davis' fine voice showed to good advantage in the "O don fatale" aria from "Don Carlos" (Verdi).

Alberto Jonás' Plans for the Summer.

Alberto Jonás desires to have known the fact that he cannot accept any more pupils for his artist class during the summer and therefore begs that no more letters, asking for admission in the same, be sent to him. The noted Berlin pianist virtuoso and pedagogue will spend the summer at the Baltic Sea with such pupils to whom he has granted admission, and intends finishing there an opera on which he has been at work for some time. The wide reputation and popularity of Jonás is well attested by the fact that although the European war cloud kept thousands of music students away from Berlin, this past season, Jonás had his class full and, it is said, was unable to accommodate all those who sought admission.

Theodore Spiering Honored.

Theodore Spiering, the Berlin conductor, composer and violinist, has been asked to become the artistic adviser of the musical section of the Neue Freie Volksbühne, an institution that supplies the performance of plays and concerts for about seventy thousand people of the Berlin working classes. Mr. Spiering constructs the programs for the twenty-five symphony concerts and the six chamber music concerts.

Martina Zatella's Successful Tour with Alessandro Bonci.

It is seldom that a young singer of but twenty years of age succeeds in climbing so high on the ladder of success that noted artists as well as lesser lights must stop to listen. Martina Zatella, the young American coloratura soprano, who in reality is Zatella Martin, is the exception and has proven by her achievements during the past season that she well deserves the praise bestowed upon her.

Miss Zatella, who left recently for Italy, where she will be heard in opera, is one of the two talented daughters of Dr. B. Martin, of Hillsdale, Mich., her birthplace. At the beginning of her musical studies she selected the piano and at an early age started upon what later proved to be a notable career. With her sister, Irene, who devoted herself to the violin, Miss Zatella labored hard and long, and after a course of instruction under a local teacher, she decided to go to Boston. There she spent five years under the direction of Dr. Carl Baermann, the Boston pianist and pedagogue. The girl's musicianship rapidly developed and she soon became an accomplished pianist and an excellent interpreter of Liszt, Chopin and Beethoven. However, it was while in Boston studying with Baermann that she discovered she possessed a voice worth cultivating, and she at once began searching for a teacher.

Some two and a half years ago, during her vacation at Hillsdale, Miss Zatella learned that Alessandro Bonci, the distinguished tenor, was to sing in Toledo, Ohio, and at once decided to hear him. So impressed was she with Bonci's singing that she resolved to see him and ask for advice. Signor Bonci, however, had left for Detroit, Mich., but Miss Zatella, not at all disheartened, followed and a few hours later her card was presented to the great tenor.

Signor Bonci, at the time, was very busy and sent word to the young singer that it was impossible for him to see her. Miss Zatella's fresh disappointment did not discourage her and she still insisted. Her perseverance finally brought the tenor's secretary to her and her frank statement that she refused to leave the hotel unless Signor Bonci would see her, was revealed to the tenor, who promised to see her in the morning.

The next day, Miss Zatella had the opportunity of singing for Signor Bonci. At once the tenor expressed the opinion that she had a remarkable and unusually sweet voice, which, when properly developed, would certainly secure for her a place of prominence in the operatic field. The tenor then advised her to go to New York and take up singing under the tutelage of Delia M. Valeri, the well known Italian vocal teacher, who is endorsed by Bonci. Miss Zatella followed his advice and worked so diligently under this able teacher that in scarcely two and a half years she has become recognized by many as one of the most accomplished of America's young coloratura sopranos.

Signor Bonci was so pleased with the results that he decided to take Miss Zatella with him on his tour of the United States, which tournee he has but recently com-

pleted. Her success was pronounced wherever she was heard, and the laurels she received were numerous. Signor Bonci, in speaking of this young artist, is quoted as saying: "To get to the front, voice is not enough. One must have talent, talent, talent, and Miss Zatella, I am glad to say, has plenty of it. I do not entertain the least doubt but that she will soon be known to the people of her country as the American Sembrich."

Miss Zatella will make her debut in Italy at Venice, where she will appear at the Rossini Theater as Adina in "Elixir d'amour." Her engagements are many and in ad-



MARTINA ZATELLA.

dition to her singing she will continue her piano work, to which she devotes considerable time.

The following incident is told regarding the young artist's playing: Some time ago a celebrated violinist who had been engaged to play at a New York City club, where Miss Zatella had been invited to sing, received word that, because of illness, his accompanist was unable to be present. At the request of the violinist, Miss Zatella consented to assist and played the accompaniments for the difficult Wieniawski and Paganini concertos in such a way as to earn not only the admiration of the audience, but also the praise of the virtuoso himself, who remarked that he had no reason to complain because of the unexpected incident.

The Minneapolis School of Music.

Minneapolis, Minn., May 26, 1913.

Folders have been issued announcing a special summer session beginning June 1 and continuing until August 8.

The commencement exercises will be held on the evening of June 13. All of the musical numbers will be accompanied by a special orchestra of twenty symphony musicians, conducted by William H. Pontius.

Vivian Patridge, soprano, pupil of William H. Pontius, will be presented in a graduation recital, on the evening of June 2. She will be assisted by Ebba Sundstrom, violinist, pupil of Norma Williams; Marjorie Mecusker, reader, pupil of Charles M. Holt, and Mary G. Kellett. Mrs. George W. Frasier, graduate pupil of Signor Fabbrini, will be the accompanist.

The subject for the class in psychology, in charge of Alice Ward Bailey, was "Thought and Thinking Related to Form." The subject for next week will be "Imagination as Interpretative Power."

The program for next Saturday morning, May 31, will be given by piano pupils of Signor Fabbrini and vocal pupils of William H. Pontius.

A group of piano pupils of Wilma Anderson-Gilman will give a recital on May 27 in the school hall. They will be assisted by violin pupils of Ruth Anderson. Those who will participate are: Zita Bartholet, Genevieve Brombach, Daisy Severns, Helen Crittenden, Lenore Cuderson, and Nancy Rogers, pupils of Mrs. Gilman; Kalmanan Jelenik, Florence Chaffee, Grace Workman, Paul Harrison, and D. J. O'Connor, pupils of Ruth Anderson.

The regular weekly recital was given Saturday morning by the following piano pupils of Kate M. Mork: Helen Carpenter, Wilma Osbeck, Mamie Claesgens, and Nellie Barnes.

Margaret Maddigan, contralto, pupil of Stella Spears, was the soloist at Bethel Church, May 25.

Piano pupils of Alma Ekstram will give a recital Saturday afternoon, May 31, at 2:30. The participants will be: Alice R. O'Connell, Harriet Hetland, Emilie Eggen. Dorothy Kurtzman of the Department of Oratory and Dramatic Art, will read for the University Extension course for the two weeks beginning June 2. Miss O'Connell will alternate Zangwill's "Merely Mary Ann" with a miscellaneous program of humorous and dramatic impersonations. Miss Hetland will read "The Pigeon," Galsworthy, "Polly of the Circus" or "The Dawn of a Tomorrow." Miss Eggen will give a program from Gilbert Parker. Mrs. Kurtzman will read Oscar Wilde's "Happy Prince," selected poems of Robert Browning and comedy monologues.

The dramatic department, under the direction of Charles M. Holt, is also sending "Judah," the three-act drama by Henry Arthur Jones, for the two weeks' tour. The cast includes: Emilie Eggen, Marie Gale, Barbara Pecor, Cassie Spencer, George Duthie, Fred Congdon, George Pauly, Edwin Eisler, and Edwin McDermid.

Victor Heinze's Summer Class in Chicago.

Victor Heinze, a well known Berlin piano pedagogue, who, within a short time, has won fame as one of Europe's foremost teachers, sailed for America the end of May. Mr. Heinze is complying with the wish of his many former pupils and will conduct a normal course and give private lessons in Chicago during the latter part of June, during all of July and during part of August.

In September Mr. Heinze will resume teaching at Berlin. This is undoubtedly a fine opportunity for American students and young artists, and applications should be made at once in care of Mrs. Alice Orchard, 5026 Washington avenue, Chicago, Ill.

Kathleen Parlow was heard recently in Dublin.

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The PROGRESS of AMERICAN MUSIC

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However, advance notices and advance programs will not be considered. The clippings and programs sent must report the concerts which actually have taken place. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL

COURIER, 437 Fifth Avenue, New York, N. Y.]

- Bartlett, Homer—"Elaine," "The Two Lovers" (songs), sung by Miss Bell-Ranske, Plaza Hotel, New York City, May 8, 1913.
- Beach, Mrs. H. H. A.—"Exaltation" (song), sung by Bessie Williams, American Woman's Club, Berlin, Germany, April 19, 1913.
- Beutel, Carl—"Valse Romantique," "Novelette," B flat (piano), played by the composer, Christian Church, Rushville, Ind., May 14, 1913.
- Sonata in F minor (piano and violin), played by Johannes Miersch, violinist, and the composer, Odeon, Cincinnati, Ohio, April 19, 1913.
- "Valse Romantique," "Novelette" (piano), played by the composer, Odeon, Cincinnati, Ohio, April 19, 1913.
- "Valse Romantique," "Novelette" (piano), played by the composer, Central College Auditorium, Indianapolis, Ind., May 5, 1913.
- "March Heroique" (orchestra), played by the Indianapolis Orchestra, the composer conducting, Murat Theater, Indianapolis, Ind., April 13, 1913.
- Birge, Edward B.—Concert overture in E minor (orchestra), played by the Indianapolis Orchestra, the composer conducting, Murat Theater, Indianapolis, Ind., April 13, 1913.
- Bollinger, Samuel—"Sonnet," op. 8, No. 1; "Scherzo," op. 1, No. 1; "Symphonic Prelude," a concert study; "Prelude" from Chopinesques, op. 4, No. 1; "Nocturne" from Chopinesques, op. 4, No. 2; "Danse Melancholique," in D minor; "Idyle," op. 5, No. 1; "Danse Humoristique," op. 7, No. 2; "Barcarola," op. 5, No. 2; "Danse Caprice," op. 7, No. 1; "Romanzo Lamentoso," a ballade, op. 1, No. 3; "Mazurka," op. 1, No. 2; "Tone Poem," op. 8, No. 2; "Scherzo," op. 14 (piano), played by Edna Murray, University Chapel, University of Arkansas, Fayetteville, Ark., April 16, 1913.
- Cadman, Charles Wakefield—"From the Land of the Sky Blue Water" (song), sung by Barnaby Nelson, Peoria, Ill., January, 1913.
- "Sayonara" (vocal duet), sung by Blanche Herrick and Mr. Templeman, Wednesday Club Auditorium, St. Louis, Mo., May 12, 1913.
- "At Dawning" (song), sung by Leslie Horn, Musical Art Hall, St. Louis, Mo., May 13, 1913.
- Carpenter, John Alden—"May, the Maiden," "The Heart's Country," "The Green River," "Go, Lovely Rose," "Fog Wraiths," "Bid Me To Live," "Little Fly," "The Cock Shall Grow," "Looking Glass River" (songs), sung by Frank Parker, American Conservatory, Kimball Hall, Chicago, Ill., May 22, 1913.
- Coombs, Charles Whitney—"Her Rose" (song), sung by Earle Tuckerman, the Traveling Club, Carthage, N. Y., April 8, 1913.
- De Koven, Reginald—"A Love Song" (song), sung by Florence Alexander, McKendree College Chapel, Lebanon, Ill., May 12, 1913.
- Freer, Eleanor Everest—"Ninth Lyric Study" (piano), played by Georgia Kober, Buffalo, N. Y., April 30, 1913.
- "Ninth Lyric Study" (piano), played by Georgia Kober, Yankton, S. D., May 6, 1913.
- "Ninth Lyric Study" (piano), played by Georgia Kober, Mitchell, S. Dak., May 5, 1913.
- "Ninth Lyric Study" (piano), played by Georgia Kober, Radison Hotel, Minneapolis, Minn., May 9, 1913.
- Galloway, Tod B.—"The Gypsy Trail" (chorus), sung by Al-Alamoth Chorus, Al-Alamoth concert, Philadelphia, Pa., May 1, 1913.
- Gilbert, Hallett—"Minuet la Phyllis" (song), sung by Mrs. H. E. Davenny, Pittsburgh, Pa., March 25, 1913.
- "Forever and a Day," "Spring Serenade," "Ah, Love But a Day" (songs), sung by Charlotte G. George and Edward R. Shively, Glenover-on-the-Allegheny, Pa., April 23, 1913.
- "In the Moonlight, In the Starlight" (song), sung by Daisy M. Dyke, Carnegie Hall, Pittsburgh, Pa., April 26, 1913.
- "Ah, Love But a Day," "Two Roses," "In the Moonlight" (waltz), "A Mother's Cradle Song," "A Frown, a Smile," "Forever and a Day," "Spanish Serenade" (songs), sung by Myrtle Holmes Bushong and Jane Lane Graninger, Carnegie Hall, Pittsburgh, Pa., May 1, 1913.
- Harling, W. Frank—"Meditation" (song), sung by Earle Tuckerman, Watertown, N. Y., April 10, 1913.
- "To a Little Child," "Meditation," "Love Lily" (written for Mr. Tuckerman), (songs), sung by Earle Tuckerman, the Traveling Club, Carthage, N. Y., April 8, 1913.
- Harris, Victor—"Heart of My Heart" (song), sung by Elva Schroeder, Musical Art Hall, St. Louis, Mo., May 15, 1913.
- "The Hills o' Skye" (song), sung by Mrs. Oliver L. Harrison, Jr., Musical Art Hall, St. Louis, Mo., May 13, 1913.
- Homer, Sidney—"Requiem," "The Last Leaf" (songs), sung by Barnaby Nelson, Peoria, Ill., January, 1913.
- "Ferry Me Across the Water" (song), sung by Earle Tuckerman, the Traveling Club, Carthage, N. Y., April 8, 1913.
- Hugo, John Adam—"Freude," op. 12, No. 2; "Serenade," op. 22, No. 2 (piano), played by the composer, Plaza Hotel, New York, May 8, 1913.
- "Reverie Caracteristique," "The Swan" (violin), played by Roland Meyer, Plaza Hotel, New York, May 8, 1913.
- Huss, Henry Holden—Sonata in G minor, op. 19 (violin), played by Georges Vigneti, Carnegie Chamber Music Hall, New York, May 5, 1913.
- Kürsteiner, Jean Paul—"I Would My Song" (song), sung by Bessie Williams, American Woman's Club, Berlin, Germany, April 19, 1913.
- "Canticle of Love," "The Betrothal," "If I Were a Raindrop," "His Lullaby," "Invocation to Eros," "Morning" (songs), sung by Leon Rice, Houston, Tex., February 27, 1913.
- "Invocation to Eros," "Morning" (songs), sung by Leon Rice, Houston, Tex., April 8, 1913.
- "Invocation to Eros" (song), sung by Bessie Allen Collier, Cranford, N. J., May 6, 1913.
- "Three Moods," op. 18; "La Turquoise," waltz in C; "Appassionata," in D minor (piano), played by the composer, Ogontz School, Philadelphia, Pa., May 6, 1913.
- La Forge, Frank—"The Butterfly" (song), sung by Bessie Williams, American Woman's Club, Berlin, Germany, April 19, 1913.
- "Schlupfwinkel" (song), sung by Brenda Macrae, "The Sonoma," New York, May 13, 1913.
- Lang, Margaret R.—"Day Is Done" (song), sung by Bessie Williams, American Woman's Club, Berlin, Germany, April 19, 1913.
- Lynes, Frank—"Nocturne," A major (piano), played by Margaret Wyman, Huntington Chambers Hall, Boston, Mass., May 1, 1913.
- McMinn, Malcolm Dana—"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, St. Paul, Minn., Feb. 18, 1912.
- "The Heart of Farazda," an Arabian song cycle, sung by Marie O'Meara, St. Paul, Minn., October 14, 1912.
- "The Heart of Farazda," an Arabian song cycle, sung by Mildred Potter, Matinee Musical Club, Fremont, Ohio, March 11, 1913.
- "The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Lake View Musical Society, Chicago, Ill., January 15, 1913.
- "The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Northwestern University School of Music, Evanston, Ill., January 16, 1912.
- "The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Burlington Musical Club, Burlington, Ia., January 17, 1912.
- "The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Hotel Schenley, Pittsburgh, Pa., January 21, 1912.
- Nevin, Ethelbert—"The Wedding Morn" (song), sung by Florence Alexander, McKendree College Chapel, Lebanon, Ill., May 12, 1913.
- "One Spring Morning" (song), sung by Frances W. Corley, Musical Art Hall, St. Louis, Mo., May 15, 1913.
- "Barchetta," A flat major (piano), played by Beulah Breed, Huntington Chambers Hall, Boston, Mass., May 1, 1913.
- O'Connor, Edward—"Ave Maria," "My Own Colleen" (songs), sung by Marie Koester, Detroit, Mich., May 4, 1913.
- "Dear Old Shamrock" (song), sung by James Sullivan, Detroit, Mich., May 4, 1913.
- Parker, Horatio W.—"In May" (chorus), sung by the Ladies' Matinee Musicale, Murat Theater, Indianapolis, Ind., April 13, 1913.
- Rummel, Walter M.—"Ecstasy" (song), sung by Bessie Williams, American Woman's Club, Berlin, Germany, April 19, 1913.
- Speaks, Oley—"To You" (song), sung by Florence Alexander, McKendree College Chapel, Lebanon, Ill., May 12, 1913.
- Ware, Harriet—"The Call of Radha," "Boat Song" (songs), sung by Florence Alexander, McKendree College Chapel, Lebanon, Ind., May 12, 1913.
- "Boat Song" (song), sung by Florence Mulford Hunt, St. Paul's Methodist Church, Newark, N. J., May 7, 1913.
- "Hindu Slumber Song" (song), sung by Florence Loeb, Hotel Endicott, May 11, 1913.
- Williams, Guy B.—"The Gem" (song), sung by Bessie Williams, American Woman's Club, Berlin, Germany, April 19, 1913.
- Woodforde-Finden, Amy—"At Sea," "There Is an Orchard," "Her Words Come To Me," "Eyes Like the Sea" (songs), sung by Frank Parker, American Conservatory, Kimball Hall, Chicago, Ill., May 22, 1913.
- Woodman, R. Huntington—"An Open Secret" (song), sung by Aletta Jacobson, Minneapolis School of Music, Minneapolis, Minn., May 19, 1913.
- "An Open Secret" (song), sung by Cleo Gascoigne, New York, May 6, 1913.
- "A Birthday Song" (song), sung by Martha Woodsum, "The Sonoma," New York, May 13, 1913.
- "Forget Me Not" (song), sung by Alice Campbell, Metropolitan Opera House Studio, New York, May 24, 1913.
- Whelpley, Benjamin—"Oh, for the Breath of the Moorlands" (song), sung by Lesley Horn, St. Louis, Mo., May 13, 1913.
- Yost, Gaylord—"Berceuse" (violin), played by the composer, Christian Church, Rushville, Ind., May 14, 1913.

Alice Hutchins Baker to Assist Franklin Cannon.

An announcement of interest to many is that of Alice Hutchins Baker, the pianist and teacher, well known in Boston, New York and other cities. Miss Baker has decided to continue her teaching in New York until June 15. At that time she will visit her home in Boston for a few weeks' rest, leaving the early part of July for Chautauqua, N. Y., where she will be associated with Franklin Cannon, the well known pianist, teacher and pedagogue.

Mr. Cannon will conduct a special course for piano teachers at Jamestown-on-Chautauqua, N. Y., from July 14 until August 24, and it is in this interesting course that Miss Baker will assist. Many lectures have been planned and the programs to be carried out are attractive. Many pupils will go from New York with Miss Baker to continue their study during the summer, and pupils and teachers from other music centers have also expressed their intention of attending.

The summer course will include private instruction in the fundamental principles of the Leschetizky method, as well as Mr. Cannon's special preparatory course. Class lessons will be held weekly, and are open to those taking twelve hours' private instruction.

Miss Baker, who but recently returned to this country after an absence of four years in Vienna, during which time she studied with Prenter, Baily-Apfelbeck and Theodor Leschetizky, is an enthusiastic teacher and an artist of marked ability.

Samples of rag time titles as given by London Musical Opinion are "Crabs' Crawl," "Tortoise Patrol," "Spooks' Parade," "Chicken Reel," "Turkey Trot," "Top Dog," "Shoe Tickler Rag," and "Bobylops." To these are added some of the cake-walk names: "Ma Gumelastic Girl," "Merry Monkeys," "Pumpkin Coon," "Hot Stuff," "Gin and Bitters," and "She Had Her Spats On."

Inez Barbour Praised.

Success is a word not uncommon in the remarkable career of Inez Barbour, the well known soprano. Her achievements during the past season, particularly, have been very notable and are deserving of praise.

Appended are three recent criticisms culled from the press:

Miss Barbour's beautiful voice was at its best last night, and the singer captivated her audience. She is, without doubt, the most charming soprano soloist who has ever sung here, and her place in the hearts of New Castle music lovers is assured.—New Castle (Pa.) News.

The first night of the May festival of the Handel Oratorio Society proved a great success. The program was rendered by the out-of-town artists, Inez Barbour, soprano; Reed Miller, tenor; Frederic Martin, basso, and Mrs. Paul Browne Patterson, accompanist. Miss Barbour, who sang with the Handel Society at the January concerts, was given an ovation when she made her first appearance, showing that the place she won at that time is a permanent one in the regard of local music lovers.—Pittsburgh (Pa.) Dispatch, May 2, 1913.

Next on the program came Miss Barbour with a group of four songs, enthusiastic applause greeting the singer, and her reception being a veritable triumph. These songs served to deepen the impression Miss Barbour has already made as a true artist, the exquisite quality of her high, flute-like soprano voice having smoothness and flexibility as well as richness and color of tone. The magnetism, charm of personality and dramatic power of the singer hold her audience every moment, and her second appearance before a New Castle audience was even a greater triumph than at the winter festival.

Miss Barbour's beauty and charmingly sweet manner captivate everyone and so firmly has she established herself in the hearts of the people of New Castle that everyone is eager for her return engagement with the Handel Society at their next festival.—New Castle (Pa.) Herald, May 2, 1913. (Advertisement.)

Four Artist-Pupils of H. Rawlins Baker.

H. Rawlins Baker, of the American Institute of Applied Music, Kate S. Chittenden, dean, was recently represented on institute programs by two advanced pupils on each occasion. The way these young pianists played did utmost credit to the traditions of this New York school, where piano playing has reached such high standards, and more especially to the personal work Mr. Baker has accomplished with the players. May 26 Gertrude McCrary played etudes by Mendelssohn and Schytte, and "Poetic Thought" (the latter not on the program), all with such clean technique that it gave pleasure. Henry Wells is another Baker pupil who does credit to his instructor; he played a MacDowell piece, and Chopin's "Fantasie Impromptu," the last especially with much temperament and clear touch.

At the June 3 recital Winifred Lee Mayhall distinguished herself by her playing of Sgambati's "Notturmo" and the seldom played Liszt "Impromptu"; one who was there said it was the best playing he had heard. Charlotte Elma Davis deserves a tribute of hearty mention for her beautifully poetic and highly effective "Campanella" performance, that difficult Liszt transcription of a Paganini violin piece. Here there was to be found all things that are admirable in piano playing, setting the audience afire with the brilliancy of the technique. Miss Davis also has admirable repose.

If Mr. Baker can keep up this "pace"—this standard of high class virtuoso performance by his pupils—he will soon rank with the piano specialists of America.

The Hubbard Studios in Boston.

To readers of THE MUSICAL COURIER, as well as others interested in the people who are "doing things" in musical circles, the names of Mr. and Mrs. Arthur Hubbard, of Boston, are by this time familiar, since by the achievements of their pupils in this country, as well as abroad, the fame of their studio has become international.

It is no easy task, however, to write a comprehensive article on the work that has been and is being accomplished by Mr. and Mrs. Hubbard, since they are so busy that they have no time to stop and talk about it. From 9.30 in the morning each day, when the daily round of lessons begin, until 6.30, and sometimes later in the evening, one pupil follows another with clock-like precision, and so to catch this busy pair in an off moment is next to impossible. Fortunately, however, for the present writer, an appreciative account of the work of these teachers was chanced upon, and though written some little time past, so exactly conveys an idea of Mr. and Mrs. Hubbard's unusual accomplishments that it is herewith reproduced for the benefit of those unacquainted with the high vocal and artistic ideals embodied in the course of study at the Hubbard studios:

"Wideawake vocal teachers are gradually coming to the realization that there is no closer medium of soul expression in all the human category than lies in the human voice. With that as a starting point it may readily be seen that teachers must become character builders as well as vocal experts if they are to reap the best results of their pupils' work. Mr. and Mrs. Hubbard firmly believe in the idea that their large class of pupils are as members of one family, and the Hubbard precepts do not mean the highest vocal art alone, but the highest ethical standard of human conduct as well. With these ideals as a foundation and background, Mr. and Mrs. Hubbard begin their

vocal work by imparting a thoroughly comprehensive and accurate method of vocal technique, which gives the fundamental principles governing the production of tone in all parts of the voice, the main idea being to give the recognized ability to execute and sustain music of the differing schools and varying degrees of difficulty with precision and ease, since that is, after all, the sum and substance of vocal art from its technical point of view.

"With the acquiring of tone color, however, other char-

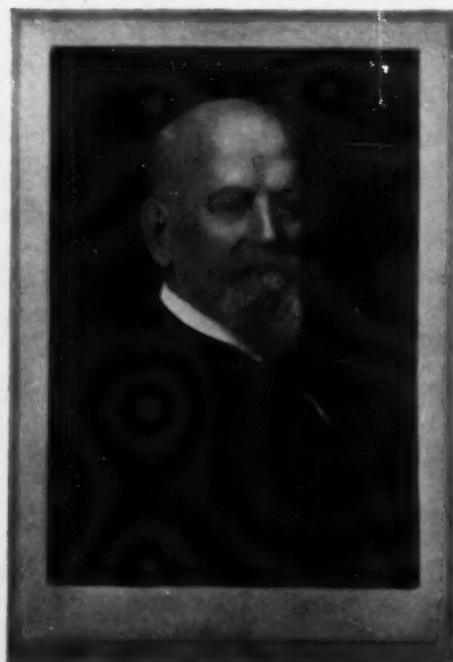


MRS. ARTHUR J. HUBBARD.

acteristics must come to the fore. That demands the character to conceive everything from the loftiest point of view, the mentality and musical preparedness to grasp and analyze correctly the salient features of the composition as a whole, and the smooth coordination of all these forces for a clear unobstructed delivery of the recreated musical message, sent from the brain, heart and voice of the singer to the listening audience.

"Such ideals require in the teacher an all comprehensive knowledge of the art, an extensive acquaintance with the repertory of the German, French, Italian and English schools of music, a linguistic equipment of high order, and the requisite interpretative authority to stamp as final the word of the teacher with pupils who are constantly inviting comparison by being actively before the public.

"To make such claims without proof positive would be absolutely futile, but when joined to these there arise the personalities of an artist pair who have proved their



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worth in every field of public musical endeavor the world over, and have, in addition, turned out representative artists and teachers now holding honored positions the length and breadth of this country, as well as Europe, their contentions may well merit the respect and esteem that legitimate success always brings in its train."

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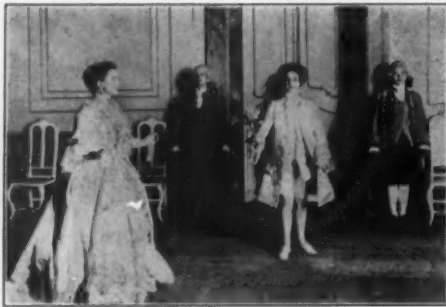
MADAME VON KLENNER
America's Representative of the Great Garcia Method
Teacher of Florence Mulford, Metropolitan Opera House; Kathleen Howard, Grand Opera, Darmstadt; Little May Welker, Grand Opera, Erfurt; Katherine Nonck Fluge, Opera, Concert, and Oratorio; Camilla Elkjeer, Abers Grand Opera Co.; Lucilla Brodsky, Majestic Grand Opera Co., and others.
952 8th Avenue, Corner 56th Street, New York

MUNICH

Munich, May 27, 1913.

There is no particular excuse for writing this letter, as the concert season is practically dead here now as far as anything of real importance goes, but perhaps we can contribute a little to the gaiety of nations.

The other day I chanced to see a book entitled "Tannhäuser, Dramatic Poem by Richard Wagner. Freely translated in poetic narrative form by"—no, on second thought I will not reveal the name of the author. Perhaps he will live to repent of his sins, so we will leave him nameless. The book is published in England and is one of the kind known as "Art" books, with a big A. It must have cost a lot of money to do the excellent printing which is in it and the illustrations are, happily, not as bad as the text. The first sample is part of one of the verses of the song



SECOND ACT SCENE, "ROSENKAVALIER."
(To be heard at the Metropolitan Opera House next season.)

with Tannhäuser (first act, first scene) sings to Venus, asking her for "leave of absence"—the theme of which also lends its brilliancy to the overture. After explaining to Venus that only a god can meet the exacting demands for love of a goddess such as she, the hero goes on:

Yet mortal, mortal still I be!
Thy love is all too great for me!
A god's enjoyments never die;
The slave of time and change am I,
Not pleasure only charms my heart;
In joy I long for sorrow's smart.

From thee, my Queen, I must away—
Ah Goddess, let me part, I pray!

Certainly any self-respecting Venus would have let him "part" with alacrity after listening to three verses of doggerel of that sort and been heartily ashamed, into the bargain, to find that she had wasted her maidenly affection on a poet of that calibre. And now one more selection, this time from Biterolf's contribution to the "Sängerkrieg" of the second act, where the minstrels vie with one another in a "Strife of Song" as our Englishman so neatly translates it. I presume the simple word "contest" was altogether too direct and understandable to be used instead of "strife." Thus Biterolf:

For love of woman pure and noble
My sword I'll ever gladly draw;
Thy wanton lays and joys ignoble
Are cheap and vile—not worth a straw!

Fact; "not worth a straw" right there in the middle of what purports to be a serious translation in "poetic narrative form" of Wagner's work. Like Liberty, there are many crimes committed in the dead master's name.

And speaking of books, the other day I was looking through Jerome K. Jerome's "Diary of a Pilgrimage," a book that is now twenty-two or three years old and in which there is a lot about Munich. He says "One thing I have enjoyed at Munich very much and that has been the music. The German band that you hear in the square in London while you are trying to compose an essay on the civilizing influence of music, is not the sort of band that you hear in Germany. The German bands that come to London are bands that have fled from Germany in order to save their lives. In Germany, these bands would be slaughtered at the public expense and their bodies given to the poor for sausages. The bands that the Germans keep for themselves are magnificent bands." I am afraid the bands have improved for the worse since 1890, for the military bands that we have here now are seldom better than fair to middling in concert work—nothing at all to compare to a good American concert band—and I am by no means thinking of a Sousa band when I make this statement. Their leaders, too, rarely have much idea about the music of the concert selections which they play—though one honorable exception is Max Windisch. So, as I say, the bands must have deteriorated—that is, unless Mr. Jerome was mistaken in his judgment as he was in various statements. The "huge onions" which he saw people eating are the big white radishes, a specialty peculiar to this part of

the world. Then he speaks of the card-playing gentleman who "dashes down the king with a shout of triumph on the queen"—only, unfortunately, there is no queen in a German pack of cards. And further he mentions "the lordly pleasure-house that he (King Ludwig II) had built for himself in that fair vale." Now that beautiful passage must have been done clean out of Mr. J's imagination or a misinformed guide book, for anybody who knows plain, simple Schloss Berg, to which reference is made, will admit that even the most loyal subject could not see in it a "lordly pleasure-house." But Mr. Jerome later learned much more about Germany as he proved in his capital book "Three Men on the Bummel," which is a delight for anybody to read but especially for one who knows the German customs and manners and can appreciate the author's excellent fun.

I certainly owe Gottfried Galston an apology for having, through a slip of the typewriter, located him in Pasing—the Hoboken of Munich in my letter of April 10 last. Mr. Galston's charming villa is in the suburb of Planegg, his address being Kraling bei Planegg bei München.

Yesterday we dedicated our first Wagner monument, erected through private subscription on a plot of ground in front of the Prinz Regenten Theater. There was a big demonstration. The Prince Regent was there, with a dozen other princes and princesses, there were crowds of the court officials, there were troops and brass bands and school children, there was a big chorus to sing the "Wach' auf!" chorus out of the "Meistersinger" under Bruno Walter's direction. Ernst von Possart, the leader in the movement which resulted in the erection of the monument, made the principal address, the Prince Regent ordered the unveiling of the monument, Oberbürgermeister von Borscht made a speech accepting the statue on behalf of the city and then various societies and private persons laid wreaths upon the base of the monument. Oh, yes, it was a most auspicious occasion. And of all the crowd who stood there yesterday in the spring sunshine listening to the tributes to the dead master, I wonder how many thought of that cold, gray morning of December 10, 1865, when Richard Wagner left this city, driven out by the jealousy and hate of people too little to understand what he meant to German art. Would his fate have been different at the present day? I doubt it, unless he had understood how to toady to the right clique. But think of what Munich threw away! What honor and, incidentally, how many shekels! If Wagner had been treated well not one person in ten thousand today would have known the difference between Bayreuth and Beirut and the halo which now rests upon the little North Bavarian city would have provided unlimited free advertising for Munich.

To return to the Wagner monument for a moment, it was made by that splendid sculptor, Professor Wadere. It is a real work of art, by far the best and most natural monument to the great master which exists. Today is a big church holiday—Corpus Christi—and all the stores are closed so that it is impossible to obtain a picture of it to go with this letter, but one will appear with the next.

The Royal Opera will recognize the one hundredth anniversary of Wagner's birth by a performance of "Meistersinger" this evening. Munich has right to be proud of its "Meistersinger" performance, which, as far as the tout ensemble goes, cannot be excelled on any stage in the world. Bruno Walter will conduct.

Leopold Stokowski and Mrs. Stokowski have returned to their home in this city for the summer. I shall soon have an opportunity to learn from Mr. Stokowski the plans of the Philadelphia Symphony Orchestra for next season.

Ossip Gabrilowitsch's plans for next season are not yet quite completed. In all probability the four orchestra concerts, with Gabrilowitsch as conductor of the Konzertverein Orchestra and soloists of renown, which have been a feature of the musical season in Munich and Augsburg for the last two seasons will be repeated. Aside from that, he is assured of many pianistic appearances throughout Europe, even if he accepts only a part of the many offers which have already showered upon him.

Among next season's engagements of Hermann Klum is an appearance in October at Sir Henry Wood's famous Promenade Concerts in London, when he will play the Tchaikowsky B flat minor concerto.

I have just been glancing through some press notices of a real conductor, one who by his own ability and perseverance and genuine worth has worked himself up to prominence. And the thought came into my mind, how many conductors are there in the German opera houses—mind you, not in the concert halls, where it is much harder work "bluffing" than in opera, where the scenery and singing help to detract attention from the mediocre or poor work of a conductor—how many "conductors" are there

who owe their position solely to their ability to buy their way up with the aid of money from a rich wife? I can name three or four of them without stopping to take breath and among them "Royal" and "Court" conductors. Presumably it is not much different in other countries, either.

H. O. Osgood.

MUSIC IN SAN DIEGO.

San Diego, Cal., May 24, 1913.

This week has been conspicuous for the remarkable success of the joint program of the Symphony Orchestra and Choral Society at the Spreckels Theater. Hitherto neither organization had dared to assume the risk of such a large opera house for a place of performance, but with the introduction of Roscoe Shryock's enthusiasm nothing seemed impossible—the Spreckels Theater was engaged, the best local artists, and the assistance of a fine advertising committee secured. The result for a city of this size was fine. The large theater was crowded to the doors and the program rendered with considerable vim and enjoyment to every one. A great deal of praise is due Roscoe Shryock, the conductor of both organizations, for his perseverance and untiring patience—not only for overcoming obstacles that most men would give up under, but also for the creation of a guarantee fund which, under his fostering care, is growing rapidly into sensible proportions.

Of the soloists a word should be said of Edna Darch (Chicago Grand Opera Company) for her telling manner and voice in "Hear Ye, O Israel," from "Elijah," and also in the Prayer from "Lohengrin." Alice Barnett Price presented two of her latest songs, playing the accompaniments herself to Edna Darch's sympathetic interpretations. These two songs again showed how gifted Mrs. Price is. Dean Blake, San Diego's favorite baritone, gave a scholarly rendering of the "Two Grenadiers" (Schumann) and "Banjo Song" (Homer), revealing very tender qualities of voice and interpretation. A really remarkable performance of the violin concerto, G minor (Brahms), was given by Nina Fletcher, Florence Schinkel Gray at the piano. This is the young violinist of whom Philip Hale wrote glowingly after hearing her play recently in Boston.

An exceedingly interesting program was submitted with all due attention to the importance of the occasion by Wesley Peterson, a child of eight years, at the little Steinway Hall of Gray-Maw-Thompson Music Company. The first few numbers were played in an almost faultless style, and the little boy had to be lifted on top of the grand piano—the lid being closed down—so that the audience could see him well, all of which proved a little too exciting and in his last numbers he showed that he felt the emotions of the audience, which had become very marked. Wesley Peterson gives every evidence of being of a fine artistic mind and shows splendid character, presenting a program very appealing, both to teacher and child lover. An interesting thing to relate in connection with this boy is the fact that he largely managed his own concert, selling at least \$20 worth of tickets himself at 50 cents apiece, and his teacher, Vida Reed, of the faculty of the Bishop Schools here, says of him that he is absolutely normal and a fine, healthy little fellow. His program speaks for itself; his encores were Chopin etudes. It should be added that he was born in this country of American and Danish parents, and if there be anything in heredity, it is natural he prefers to play Grieg.

TYNDALL GRAY.

Clara Butt's Jewelry.

Madame Clara Butt is not particularly fond of jewelry, although she possesses a great deal of it, as might be expected of a singer who has won such a world-wide following and has appeared with such frequency before royalty. There are two pieces in her collection, however, to which she is especially attached, and these she wears frequently.

"What is their significance?" the contralto is invariably asked, after the inquirer has studied in vain the two jeweled pins. "Is it a secret?"

"One of them is a sort of enigma," Madame Butt replies. "Can't you guess it?"

This particular pin is a gold staff of music with three notes, d, e, and a, and a quarter rest. Some little mental effort is required before the solution is reached—the mystic sign spells "dearest," and the donor, if the secret must be told, is Kennerley Rumford, the English baritone, who is Madame Butt's husband.

The second pin is a large monogram formed of the initials "C. B.," which stand not only for Clara Butt but for the City of Bristol, by which the emblem was given the English singer at the time of her marriage to Mr. Rumford.

Madame Butt and Mr. Rumford, not to mention the three little Rumfords; the pianist, Harold Craxton; the personal representative, Roland Foster, and the tutor, maid and governess—are now in Australia, meeting, it is reported, with even greater success than on their previous visit three years ago. Mr. and Mrs. Rumford are being

dined and feted and paid honors such as the Australians love to heap upon their artistic favorites. The singers will return to America about Christmas and will fill forty out of the numerous engagements offered them en route to their home in England. The demand for appearances is said to be quite unprecedented, so pronounced, in fact, that it looks as if Loudon Charlton might be compelled to arrange a Butt-Rumford tour as an annual feature for many years to come.

Combs Broad Street Conservatory.

The twenty-eighth annual commencement of the Combs Broad Street Conservatory of Music was held Tuesday evening, May 27, in the Scottish Rite Auditorium, Philadelphia, Pa., before an audience that filled this large hall to overflowing.

The stage, on which were seated the faculty, the graduates, numbering thirty-three, and the Conservatory Orchestra, was tastefully decorated with palms and the conservatory colors, yellow and white.

The program opened with the beautiful "Sakuntala" overture by Goldmark, splendidly rendered by the Pupils' Symphony Orchestra under the direction of Gilbert Reynolds Combs, director of the conservatory. This orchestra, which numbers sixty-five players, is made up entirely from the student body of the school, and the excellent manner in which they responded to their leader, not only in their own numbers but in the accompaniments as well, added to the success of the evening and spoke well for the training they have received. After this followed the allegro from the Mozart concerto in D minor, by Emma Semmelbeck; the allegro con brio from the Beethoven concerto in C minor, by Amy Pinner; allegro marziale from "Concerto Militaire" by Lipinski, played by Paul Carpenter; the Mendelssohn G minor concerto, by Ruth Pauline Row, and the andante spianato and polonaise by Chopin, played by Lillian Ruche. Dr. Hugh Clarke of the faculty then presented the diplomas and certificates and the program closed with the popular "Malaguena" from "Bohème," by Moszkowski.

Following is a list of the graduates: Piano, Amy Pinner, Ruth Row, Lillian Ruche, Emma Semmelbeck; organ, Henry Stormer; violin, Paul Carpenter; piano teachers, Ruth Bankes, Eva Stayton Barwick, Iva Snyder, Sarah Stone, Violet Thomson, Mollie Turner, Nelle Weber, Ruth Williams; vocal teacher, Ruth Bankes; public school music supervision, Edith Chalfont, Sue Dechant, Bertha Eckhardt, Leokadia Glowacki, Myrtle Heck, Marian Kirk, Miriam Lawyer, Mabel McColister, Margaret Miller, Anna Williams, Viola Withers, Verena McConeghy, Margaret Musser, F. M. Loos; piano tuning, Don Foye, Harry Hunt, Jesse Neuman, Leroy Stauffer.

Irma Seydel Successful in Albany.

The final concert of the season by the Mendelssohn Club of Albany, N. Y., on May 21, enlisted the solo services of Irma Seydel, violinist, and Paul Althouse, tenor. Miss Seydel's success, as always, was instantaneous and convincing. Following are the press reports:

Miss Seydel is a young girl with a remarkable gift of brilliancy in execution. Her technique is revealed in such a number as the Sarasate arrangement of Gounod's "Faust," which she played in a manner of which older virtuosos might be proud. Her tone is rich, her fingering flexible and her command of the violin seems complete. Later she played the nocturne in E flat of Chopin. Her treatment of it was full of expression. In her conception of Dvorak's "Humoresque" she made staccato notes where Kubelik and others use a slower tempo, but, in the light of the composition's title, perhaps her treatment is correct. Her Hungarian dances of Brahms were charmingly played. As an encore Miss Seydel gave Dvorak's "Souvenir," quite the most effective number of her program. She was enthusiastically received and had to bow her thanks repeatedly.—Albany Argus, May 22, 1913.

The young violinist, Miss Seydel, a mere slip of a girl, charmed her hearers by the brilliancy and facility with which she handled her violin. She is only seventeen years old, but has already appeared with many of the big musical associations, and one may expect to hear much from her in the future.—Albany Times Union, May 22, 1913.

Miss Seydel, who has youth and vigor, played Sarasate's "Faust" fantasia, giving it in a finished and appealing fashion, with beauty of tone and sureness of execution. Chopin's nocturne in E flat and Dvorak's lovely "Humoresque" with Brahms' Hungarian dances revealed new beauties of technique and tone.—Albany Evening Journal, May 22, 1913.

The appearance of Irma Seydel, of Boston, was marked by the rendition of a difficult violin composition, a "Faust" fantasia, arranged by the Spanish virtuoso, Pablo Sarasate, in which she displayed all the departments of excellent technique required by the piece. Her bowing was especially good. This was followed by Beethoven's inspired minuet in G.—Albany Knickerbocker Press, May 22, 1913. (Advertisement.)

It was at a musicale given in an old fashioned country house and the soprano was screeching her loudest.

"The room is cold," complained one of the guests, "and I would like to stir the fire in the grate, but don't know how to do it without interrupting the music."

"That's easy" suggested his companion; "stir it between the bars."—New York World.



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The Musical Courier takes pleasure in announcing the establishment of its San Francisco department under the direction of Alfred Metzger, the well known and popular Pacific Coast musical editor and raconteur. This important branch office is centrally located in rooms 1009 and 1010, Kohler & Chase Building, 26 O'Farrell street, near Market street, and Mr. Metzger may there be consulted in relation to all matters pertaining to The Musical Courier interests in the territory of San Francisco and vicinity.

LEIPZIG opened a Wagner exhibition on May 28.

LOUIS BLUMENBERG sailed for Europe last Thursday on the S. S. La France.

GERMANY'S annual Tonkünstler Festival was held successfully at Jena last week. Cable reports tell of excellent performances and unstinted enthusiasm.

If "Julien" and "Rosenkavalier" are heard at the Metropolitan Opera next winter, most of us would be willing to dispense with the rest of the novelties promised.

BUSONI'S opera, "Die Brautwahl" ("Choosing of the Bride"), has been rewritten by the composer, and in its new shape enjoyed a successful premiere at Mannheim.

DEBUSSY'S tennis ballet, "Jeux," has been taken off the boards at Paris. If any one says that it failed to create a racket he will be stoned, and if he survives that, condemned to listen to all of Elgar's compositions played in succession.

BEFORE Mayor Gaynor finally makes up his mind that the public city concerts should consist of light music, let him hear one of the Volpe Symphony Orchestra sessions in Central Park and listen to the way the hearers applaud good music.

THE New York Sun continues to claim that the concert season of 1912-13 was a poor one and that the public did not support the virtuosi as liberally as of yore. THE MUSICAL COURIER, some weeks ago pointed out the Sun's error and does so again at this time, but with considerable sadness.

IN New York's so-called "Tenderloin" district, street singing is to be prohibited after midnight. It is a good rule, but one does not quite understand why the ribald vocalism should be countenanced before midnight. Abolish it altogether. The streets belong to the public, not to individuals.

WHY not invite to the San Francisco Exposition, to take part in the musical programs, all artists of American birth who have made an international reputation? This would be welcomed, especially by those American musicians who are quasi exiles in Europe, living there for the reason that their home country has not found it necessary to encourage them or give them a chance to support themselves here.

THE annual meeting of the Oliver Ditson Society for the Relief of Needy Musicians was held at the residence of the late Mr. Ditson, 233 Commonwealth avenue, Boston, Saturday, May 31. The report by the president showed a large number of cases in which much needed assistance had been given during the past year, and the usefulness of such a fund was again made clear. The following officers were elected: President, Arthur Foote; trustees, A. Parker Browne, George W. Chadwick, Charles H. Ditson; clerk, Charles F. Smith; as-

sistant clerk and treasurer, Arthur R. Smith. Application may be made to any of the aforementioned; post office address, 6 Newbury street, Boston. Attention is called by the society to the fact that its fund exists solely to help in cases of destitution, and is not for educational purposes.

IN a prospectus sent out last week by the Century Opera Company, it is stated that there have been over 100 applications for small parts, 400 for chorus work, and nearly 100 for principal roles. Commenting thereupon, the prospectus states: "It is significant that applications have been coming in from all parts of the United States and Canada, showing that American singers expect the Century Opera Company to be a strong factor in the promotion of American art." To unprejudiced outsiders it looks rather that the array of figures shows how anxiously 600 American singers are looking for work.

PUTNAM GRISWOLD, the opera singer, is more enthusiastic than ever over his plan for the establishment of a national conservatory in this country, and he is interesting a large number of influential Americans in the project. The plan is still in the formative stages, and has not been worked out in detail, but Mr. Griswold has high hopes for its ultimate adoption. The basso has outlined the general principles of the proposed undertaking, the central thought being that a conservatory be established that shall be "concentrated, honest, and graft free, such an institution to exemplify the best features of the great conservatories of Vienna, Paris, London, St. Petersburg, Berlin and Leipzig, having for its aim the development and betterment of American music conditions, and particularly the cultivation of correct English enunciation. Only by the latter means will a condition permitting the successful production of American works be attained." Also, Mr. Griswold declares as essential the engagement of the best international instructors, either American or, if European, American assistants, who could gradually replace the European specialists. As a third suggestion, Mr. Griswold urges the necessity of the assistance and countenance of the United States Government by the creation of a secretary of education to have quasi-supervision over such an institution. Moreover, government financial aid would be needed, though it is believed private donations would flow in freely when once the project had proved its usefulness. As a final proposal, Mr. Griswold advocates a complete operatic department for the development and cultivation of American opera. "Of course," the singer concludes, in a recent interview on the subject, "this plan of mine still deals only with generalities. But a start must be made some time, and details will be worked out in due season. I feel that the need for such an institution as I am striving for is great, and I am glad to say that scores of prominent persons with whom I have discussed the subject have promised their influence." In Europe, municipal, state, and governmental conservatories are general and in the main they operate successfully, particularly the schools at Berlin, Vienna, Leipzig, Moscow and St. Petersburg, having turned out many famous artists and composers. The chief thing to be feared in an American national conservatory would be the temptation offered to make the institution a political asset and exploit it for purposes of patronage. Also, the selection of the proper teachers would be a ticklish point. Who is to do such selecting? Our legislators know nothing of music, and if the musicians are to do the choosing, a fine frenzy of jealousy and resentment would ensue, no matter what the resulting appointments. However, all speculation of that nature is premature until the Griswold plan develops from picturesque discussion into practical action.

LEIPSIK WAGNER MONUMENT.

Leipzig, May 24, 1913.

Richard Wagner's native city has celebrated the centenary of his birth by three important functions. At 10:30 o'clock on the morning of May 22, there was the laying of the foundation stone for a Wagner monument to be sculptured by Max Klinger and placed here within a hundred steps from the birthplace. In the Gewandhaus at 12 o'clock, Dr. Albert Köster, of Leipzig University, spoke for twenty-five minutes preceding Arthur Nikisch's great leading of the Beethoven ninth symphony, and in the evening, beginning at 6 o'clock, the City Opera, under Otto Lohse, gave a very spirited rendition of the "Meistersinger." Two days later, in the Albert Halle, the city's musical forces, under conductors Göhler and Sitt, with Elena Gerhardt as soloist, gave an impressive concert of the composer's works. Meantime, the City Opera is giving all of the music dramas in the interim, May 15 to June 1.

The foundation stone for Klinger's Wagner monument was laid just at the edge of the parking at the west side of St. Matthew Churchyard, about a hundred yards southwest of the Brühl location where Wagner was born. The present pile of masonry had been already enclosed by a white fence, and within this enclosure about one hundred invited persons had assembled when the 107th Regiment Band began the ceremonies with a rendition of the "Huldigungsmarsch." The chairman of the committee, Friedrich W. Dodel, then delivered a brief festival address. He regretted that no im-

mediate member of the Wagner family could be present, since all were quietly observing the day at Wahnfried; nevertheless, some of the near relatives had found their way to Leipzig to observe these ceremonies. The speaker then said that it was in 1883 that the movement for a Leipzig Wagner monument started. There were notably the late Anton Seidl, Hedwig Reicher-Kindermann, Anna Sachse-Hofmeister, Otto Schelper and many others, under chairmanship of Mayor Tröndlin, and on that Wagner birthday of thirty years ago, they resolved that "Our city, in which Richard Wagner was born seventy years ago, owes it as a particular duty of honor and respect for the great tone poet to erect a suitable monument on one of the city's public squares." The speaker further traced the history of the movement, and as he concluded, the city building commissioner Scharenberg handed over the document, enclosed in a tube to be sealed within the foundation. When the attending mason had done this, Herr Dodel took the hammer and gave three strokes, accompanied by the Wagnerian words,

Den besten Spruch zu dieser Stund,
Ihn nehm ich aus dem Meister's Mund,
Ehrt Euere deutschen Meister,
Dann bannt Ihr gute Geister.

Chief Mayor Dr. Dittrich then took the hammer, repeating the following dedication: "Zum ehrenden Gedächtnis des grossen Sohnes unserer Stadt, zur Freude des Künstlers, dessen Meisterhand es gestaltet, und all derer, deren Spenden diese Gestal-

tung ermöglichen, und zum weihvollen Schmuck der Stadt Leipzig möge das Denkmal Richard Wagners erstehen als helleuchtendes Zeichen dankbarer Verehrung und treuen Bürgersinns."

The mayor was followed by Building Commissioner Scharenberg and the sculptor, Max Klinger, who, without speaking, each gave the stone three strokes of the hammer. A chorus of voices from the Leipzig Singakademie and the Leipzig Männerchor under Gustav Wohlgenuth gave the closing chorus from "Die Meistersinger," and the proceedings concluded with the same conductor's leading of the band in the "Kaisermarsch." Dr. Dittrich's above cited dedication may be translated: "To the honored memory of our city's great son, to the joy of the sculptor whose master hand shapes it, to all those whose gifts make this creation possible, and as an ornament to the city of Leipzig, may the Richard Wagner monument arise as a glowing sign of grateful homage and faithful citizenship."

The Gewandhaus giving of the ninth symphony on the Wagner centenary was in deference to Wagner's own pioneer giving of the work in Dresden on Palm Sunday, 1846, and again at the cornerstone laying of the Bayreuth Festspielhaus, twenty-six years later. The Gewandhaus printed program included Wagner's entire prose writing on the work, wherein he took comparative symbols from the works of Goethe. In Professor Köster's fine discourse, this brilliant scholar summarized broadly on the music dramatist's significance, especially



showing the three important aspects of the art that Wagner had had need to establish. There had been need of a large art, an organic art, and a German art. So today, the celebration was in a triple significance, for the cornerstone laying was to the man Wagner, the city's famous son. For the evening, the opera selected was the one lying closest to the hearts of the German people, while the performance of the ninth symphony was likewise a direct homage to the master who had first brought it to be understood, one of the most German of all works, since the symphonist had extended his hand to a German poet. Following Köster's address, the symphony came to performance by the Gewandhaus orchestra, the regular Gewandhaus chorus augmented by members of the Riedel Verein, Lehrer-gesangverein and St. Paul University Verein. The solo voices were those of Gertrud Bartsch, Valeska Nigrini, Rudolph Jäger and Alfred Kase, all of the City Opera.

The cast for the "Meistersinger" performance under Otto Lohse had Anton van Rooy in the role of Hans Sachs, Albert Kunze as Beckmesser,

Riedel Verein and the Lehrer-gesangverein. Sitt conducted only the fourth number, the "Liebesmahl der Apostel" for male chorus and orchestra. The program had begun with the "Meistersinger" Vorspiel, followed in turn by the five songs with orchestra, sung by Miss Gerhardt, the Vorspiel to "Parsifal," the "Liebesmahl," the Wagner "Faust" overture, the "Siegfried Idyll" and the "Kaisermarsch." The program pamphlet included Wagner's own explanatory writings on the "Meistersinger" and "Parsifal" Vorspiels.

In the rooms of the city historical museum in the old city hall, there was opened, on May 23, a Wagner memorial exposition. The exhibit is arranged by the historical museum's authorities, assisted by the Richard Wagner committee. Here is to be seen a plaster model, one-fifth size, of Max Klinger's Wagner monument. There are many other busts and reliefs, portraits, photographs, engravings and other likenesses. Then come many original manuscripts of his musical works and his letters, besides his various literary writings, further the theater bills for the first performance of his

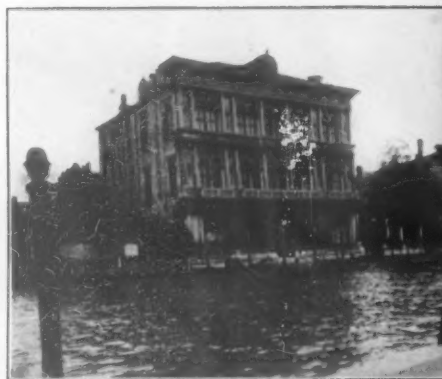
"ARIADNE."

Of the Strauss "Ariadne," A. B. Walkley, the famous London dramatic critic, says:

Lulli, to be sure, wrote a good many incidental songs for its original (1670) form, but that music was confined to the people on the stage; there was nothing in the nature of Richard Strauss' running commentary from the orchestra. Last night you had a meadow or musical margin to a rivulet of dramatic text. And so much the better! For the music was delicious and the text was—not. Through all these gay, light hearted tunes the incorrigible Jourdain kept expressing his preference for the trombone. But what Molière's Jourdain really loved was not the trombone, but a very different instrument, the trompette marine. And this modernization of the original typifies the whole sum and substance of Mr. Maugham's version. M. Jourdain, who had been speaking prose all his life without knowing it, was made, poor man, to speak early twentieth century prose. He ejaculated, "What a life!" talked of "titled people" and the "upper and 'middle classes'!" Wretched modern, he seemed never to have heard of the "quality"! A work of art cannot be reproduced in another language. But you can at least attempt an approximation, something with a certain family likeness to the original; and, to do so, you must use a vocabulary in harmony with the customs, the manners, the ideas of 1670. Mr. Maug-



WHERE WAGNER WORKED.
(The Westendock Villa at Triebtschen.)



Photos by Leipziger Presse-Büro, Leipzig-Schleussig, Schnorr-strasse No. 6.
WHERE WAGNER DIED.
(Palazza Vendramin, Venice.)



WHERE WAGNER WAS BORN.
(Present House on the Site of Wagner's Birthplace.)



WHERE WAGNER LIVED.
(Villa Wahnfried, Bayreuth.)



WHERE WAGNER IS BURIED.
(Near Villa Wahnfried, Bayreuth.)

Jacques Urlus as Walter, Grete Merrem as Eva, Lia Stadtegger as Magdalena, Schönleber as David, Fritz Rapp as Pogner; the other roles by Possony, Voigt, Herveling, Scholz, Schmiedel, Löhmman, Zoller, Reiser, Hermann and Marion, with Dr. Lert as regisseur. Though Miss Merrem had never sung the role of Eva before, she gave a very finished portrayal, in which she was already so musically reliable as not to need the conductor at all. Urlus was in superb voice, and Kunze and Schöndler gave wholly delightful renditions of their parts. The house was entirely sold in all its seating and standing capacity, and the enthusiasm was at a high stage. Lohse had generally kept the orchestra well subservient to the voices and he tried always to bring up the full humor and great musical character of the score. On the whole, the late Richard Wagner should have been well satisfied with the Leipzig functions offered on the hundredth recurrence of his birthday.

The Wagner festival concert in the Albert Halle enlisted the orchestra of the City Opera and Gewandhaus under Göhler and Sitt, the soprano soloist, Elena Gerhardt, and the voices of the

operas and music dramas. Much of the copious material has been brought together from private possession of Leipzig's own citizens.

The Leipzig city press has been especially industrious in printing many formal articles bearing upon the various aspects of Wagner's life and work. The Leipziger Tageblatt has been the most original of all in its insinuation that Richard Wagner could have been the son of Ludwig Geyer instead of Adolf Wagner. The Tageblatt is said to have propounded the theory before, but the publication of the discussion does not find friendly reception.

CHARPENTIER's new opera, "Julien," found unequivocal favor with the critics at its first performance in Paris. Among the musicians who attended were Debussy, Fauré, Puccini, Leoncavallo, Hahn, de Reszke, etc.

POLITICAL economy seems in danger of a severe setback, unless one concedes that next winter's promised opera supply is regulated by the demand.

ham has preferred the vocabulary, sometimes even the slang vocabulary, of 1913. The result is rank incongruity, absurdity, vulgarity.

And we fear the last word must be used about Sir Herbert Tree's Jourdain. It was a droll Jourdain in a way, and Jourdain is as droll as you please, but it was also a vulgar Jourdain, and vulgar Jourdain should never be. No, Jourdain is really never vulgar, only a megalomaniac, and (as those who know who saw Coquelin play him a few years ago on this very stage) an amiable megalomaniac, a megalomaniac with a certain elegance. Now elegance is no part of Sir Herbert's scheme; he makes Jourdain clumsy, elephantine, clownish, ugly. That coarse way of presenting the part fits neither with Molière nor, let us add, with Strauss' music, which is invariably elegant—dainty roguery in melodious porcelain.

THAT musical author who says "Music is a language which needs no translation," acts in restraint of trade, for the makers of program notes claim a right to live—a contention not agreed with by every one.

A WISE manager always praises his competitor's artists—but not so that any one can hear him.

SOME WAGNER RECOLLECTIONS.

The Berlin Börsen Courier reprinted, in connection with the recent Wagner centennial, excerpts of the reports that appeared in its columns in the Berlin Wagner days of 1881. The intimate picture they give of the preparations for the production of the "Ring" under Angelo Neumann in the presence of the composer is a most interesting one, as seen from the appended translations made by Lura E. Abell:

"April 30, 1881.

"Last night at 12:10 (or rather at 1:15, since the train was late) Richard Wagner arrived in Berlin. As the master of 'Lohengrin,' 'Meistersinger' and the 'Nibelungen' wished to avoid any sort of general reception, the time of his arrival was purposely kept secret and so the great composer and poet was greeted at Anhalter Bahnhof only by his old friend, Representative Feustel, of Bayreuth, and by the writer of these lines. (This was the publisher of the Börsen Courier, Davidsohn, a great admirer of Wagner, who did much to assist in the work of preparing the way for the presentation of the "Ring" in Berlin.) Wagner was with his wife and Fräulein Fäustel . . . in a first class coupe. Contrary to their first intention, Cosima Wagner had left her children at home and the entire suite by which the master of Bayreuth was accompanied consisted of his little valet, who speaks good French. Richard Wagner has not changed in the least since the summer days of '76 in Bayreuth. With his characteristic amiability he greeted his warm welcomers and kissed his old friend. Wearing the old-fashioned velvet cap in which he is seen in so many pictures, he sprang, fresh and alert, out of the railway carriage and did not until later change his cap for the ordinary hat. Credited as he is with a love of luxuries, he had not even ordered a hotel equipage to meet him at the train, but drove with his wife in an ordinary cab . . . to the Hotel Royal, where he was awaited by several fragrant greetings of welcome from friends and admirers.

"One of the most tormented men of our times is Angelo Neumann, the experienced director of the Leipzig Opera and the regisseur of the Berlin 'Nibelungen' performances, . . . who some time ago moved to Berlin for the purpose of bringing out the 'Ring.' A most unusual matter he has had to deal with within the past few days. It concerned the providing of quarters for a noble guest—worthy, royal quarters. Who is the guest? No ordinary mortal being. . . . It is Grane, the Walküre steed, that must be lodged. As is known, King Ludwig of Bavaria loaned the noble animal from his stables for the 'Nibelungen' performances. But it was only on the condition that the Royal Bavarian Walküre steed be royally quartered—that is, in the Royal Stables. . . . Numberless requests were made by Director Neumann until at last, by special permission of the Kaiser, the Bavarian mythological steed was received. . . .

"A far greater and more difficult problem was occasioned by the arrangements for producing the mist, which during the changes of decorations must blot out the scene. The machinery for the generation of steam was set up and pipes and tubes were laid, when Major von Witte, the chief of the Berlin Fire Department, announced that these preparations appeared to him calculated to create danger of fire and that he could not permit them. That made the performance simply impossible, for Wagner would not hear of allowing the curtain to fall at each change, in place of the mist. At last, the police and fire department were persuaded of the harmlessness of the proceedings and yesterday the longed for official permission for the use of the machinery finally was granted."

"May 1, 1881.

"With the most profound secrecy the rehearsals of the 'Nibelungen' performances commenced yes-

terday in the Victoria Theater. Like a Cerberus the porter of the theater had to watch out that no mortal approach the home of art in the Münzstrasse, while 'Rheingold' was being rehearsed in the forenoon. . . . Even Richard Wagner himself has been requested by Angelo Neumann not to visit the rehearsals. . . . The artists have only just assembled and . . . it is desired that there be no witnesses, no matter how nearly they are connected with the theater or how high they individually stand. The Crown Prince (the present Emperor) asked if he might not be present incognito, but Angelo Neumann, through the Court Marshal, requested him to abandon the idea, since he could not get a correct impression from the rehearsals."

"May 3, 1881.

"After all, Richard Wagner could not persuade himself to stay away from the rehearsals of his work. In spite of his previous intention to the contrary, he appeared yesterday at the rehearsal of the 'Walküre.' The artist personnel, who were informed in advance of his coming, received him with enthusiasm and the orchestra greeted him with a flourish of trumpets. The master responded to this homage with a speech in which he dwelt on his pleasure in having the performance of his work in the German capital entrusted to such excellent artists. Then the rehearsal commenced and Wagner expressed, on the whole, his satisfaction. Some of the artists he had never before heard, although the Brünnhilde of Frau Friedrich Materna he knew in Bayreuth."

The success of the premiere is so well known that I will not quote the encomiums of praise, abounding in superlatives, with which it was criticised. But it is interesting to catch a glimpse of the audience which attended this performance of thirty-two years ago.

"May 8, 1881.

" . . . High up, where on other occasions the plebeian listeners content themselves, one sees worthy citizens of estimable rank and high intelligence, though of more limited means than those who, beneath in the parquet in seats at eighty marks each (\$19), regale themselves with the sweetly swelling tones of the love song or with the soft magic of sounds, accompanied by which the flames play about the rock of Brünnhilde. . . . In one of the loges on the right the former Minister Delbrück listens with his wife to the 'Nibelungen' drama. Beneath his loge in the parquet Count Redern watches the 'Rheingold,' but since he has done some composing of his own, he is naturally not very much in sympathy with the works of Richard Wagner. In the loge next to that in which Wagner himself, with his wife and step-daughter, a young girl with a sharply chiseled, intellectual face, is watching the performance sits Count Schleinitz with his beautiful and amiable wife; both are sunk in the beauties of the work during the performance and in the pauses are engaged in animated conversation with their friend, the master. The musical world is represented in extraordinary numbers. Nearly all the critics and musicians of reputation are present. In the first balcony we see Professor Joachim, who, although he was formerly such an enthusiastic admirer of Wagner, does not care to know much more of the master of Bayreuth since he has found his official position at the Hochschule. Lindau, who, when the 'Nibelungen' was first sung and played in Bayreuth, sat among the mockers and wrote his 'vapid' letters of that time, whose witty jibes he probably would not care to repeat today, has long since been converted from Saul to Paul Lindau, and he belongs now to the most enthusiastic listeners of the work. In a loge of the first balcony we see Niemann's powerful figure in evening dress, listening to the tones which he himself interpreted in Bayreuth. We do not doubt that he would much

rather be standing on the stage, drawing Nothing, the sword, out of the trunk of the oak tree, than sitting in the loge as a spectator. Beside the great artist, with the white tie, sits his charming little wife, who in Bayreuth was known as one of the most zealous listeners to the work. Many representatives from the outside press have been sent, for example, the composer and critic of the Nachrichten, Ludwig Hartmann.

"When the 'Götterdämmerung' had been concluded and the deafening applause brought Wagner before the footlights to express his gratitude, he spoke of his surprise that the work which he had conceived with the idea of presenting it only before a little circle of friends should have met with such favor from the satiated public of a great city, accustomed chiefly to works that are intended merely to entertain. After thanking the artists he said: 'But above all, I must thank the courageous man who stands at the head of this undertaking.' Then he turned to Angelo Neumann, who stood in the wings, saying: 'Please, Herr Angelo Neumann, accept my warm thanks.' Neumann came forward and would have kissed Wagner's hand, but the latter would not allow this. 'And here let me thank my young friend—please, dear Seidl—(Seidl stepped forward) who has conducted with such superiority. And all my artists—I thank you, each and all!'"

Those were the scenes witnessed in honor of Richard Wagner, in the month of May, thirty-two years ago in Berlin.

COMES TO THE MUSICAL COURIER this special communication from the lovely little city of Vevey, on the banks of Lake Geneva: "A splendid Saint-Saëns, Paderewski, Doret festival was celebrated here recently, when we heard Doret's opera 'Loys,' big works by Saint-Saëns, and Paderewski's symphony and piano concerto. The crowded houses and immense enthusiasm testified to the complete success of the undertaking. Among the guests of honor were Ernest Schelling and wife, Louis Lombard and family, from Lugano; Rudolph Ganz and wife, Hans Huber, from Basle; Bernhard Stenvenhagen, conductor and pianist, from Geneva, and Hugo Heermann, head of the violin department at the Geneva Conservatory, with the most famous of his pupils, Bronislaw Hubermann. It was a memorable experience to see and hear Saint-Saëns and Paderewski playing together at two pianos, assisted by the page-turners, Ganz and Schelling."

THE thirteenth annual convention of the Sinfonia-Phi Mu Alpha Musical Fraternity of America will convene June 12 at the University of Missouri, Columbia, Mo., as the guests of Zeta Chapter. The winner of the \$100 in gold and gold medallion in the prize competition for string quartet will be announced at the convention, and the quartet will be played at the convention concert. Percy J. Burrell will preside at the business sessions of the convention, and many topics of importance dealing with the advancement of music in America will come up for discussion. At present there are twelve active chapters represented in Sinfonia, and several applications will be acted on at the convention.

FELIX WEINGARTNER is to be at the Boston Opera for three months next season, a fact that ought to fill Hub music lovers with a sense of joyful anticipation.

Dr. A. S. Vogt, conductor of the Mendelssohn Choir of Toronto, Canada, has been elected director of the Toronto Conservatory of Music.

Now is the winter of the critic's musical discontent made glorious summer by the absence of concerts.

Madame Soder-Hueck's Musicales.

Ada Soder-Hueck was tendered a reception and musicale at her studio in the Metropolitan Opera House Building, in New York, last Thursday evening, June 5. The event proved a big surprise to Madame Soder-Hueck, as her pupils, in grateful appreciation of her conscientious work in making them capable singers, presented her with a handsome loving cup. Gustav H. Brasch, in an address of a few well chosen words, spoke of the gratefulness and friendly feeling existing between Madame Soder-Hueck, their teacher, and her pupils, and their



LOVING CUP PRESENTED TO MADAME SODER-HUECK BY HER PUPILS.

wish to show in some appropriate way their appreciation in presenting the loving cup.

Last Thursday was also Madame Soder-Hueck's birthday, and she felt she should be grateful in many ways. Not only was she honored by a large class of successful pupils, many of whom are now prominent and finished professional singers, some with light opera companies; others holding positions in concert companies, and still others in important church positions, but she was also in a happy mood as she thought of the complete recovery of her son (a very bright boy) from a serious automobile accident; he has completely recovered his health and strength. After the presentation of the loving cup, and Madame Soder-Hueck's graceful acceptance, the musical part of the evening began. The program was as follows:

Male quartet, Dreaming.....Shelley
Walter Heckman, George Reimherr, Walter Wagstaff and
Gustav Brasch.
Alto solo, Sans Tol.....D'Hardelot
Eleanor Walsh.
Soprano solo, Aria from Madame Butterfly.....Puccini
Josephine Shepard.
Baritone solo, Rose in the Bud.....De Koven
Walter S. Wagstaff.
Soprano solo, Lullaby.....Brahms
Caroline MacCausland.
Alto solo, Yesterday and Today.....Spross
Elsie B. Lovell.
Tenor solo, The Eyes of Irish Blue.....Folksong
George Reimherr.
Soprano solo, Gianina mia, from The Firefly.....Friml
Helen Lane.
Male quartet, Just 'Cause.....
Messrs. Heckman, Wagstaff, Reimherr and Brasch.
Contralto solo, Der Doppelgänger.....Schubert
In dem Dornbusch blüht ein Röslein.....Robert Franz
Marie Ellerbrook.
Tutor solo, La Donna e Mobile, from Rigoletto.....Verdi
Walter Heckman.
Soprano solo, Jerusalem, from St. Paul.....Mendelssohn
Marta Kranich.
Bass solo, In diesen heiligen Hallen, from Die Zauberflöte.....Mozart
Gustav H. Brasch.
Piano solo, Valse, E major.....Moszkowski
Terra Christa Krüna.
Contralto solos—
Prison Scene from The Prophet.....Meyerbeer
Der Erlkönig.....Schubert
Ada Soder-Hueck.

All the numbers were well rendered and showed the careful training of their teacher, Madame Soder-Hueck. The male quartet, composed of Walter Heckman, George Reimherr, Walter Wagstaff, and Gustav Brasch, sang several selections in a very creditable manner. Their voices blended well and their tone production was smooth and very musical; all the other pupils sang with a delightful finish and interpretation. A piano solo—Valse E major, Moszkowski—was played extremely well by Terra Christa Krüna, of Vienna, a pupil of Leschetizky and a graduate of the Imperial Academy of Vienna; she showed a very well defined technic and played with skill and temperament.

At the close of the musical program, Madame Soder-Hueck favored her auditors with two selections—"The Prison Scene" from "The Prophet" by Meyerbeer, and "Der Erlkönig" by Schubert. In both of these selections

her rich contralto voice showed to excellent advantage; she sings with finish, style and temperament.

After the concert a roof-garden party and supper were thoroughly enjoyed by the large company present. Among those noticed in the audience were Paulo Gruppe, the noted Dutch painter, and his son, Paulo Gruppe, Jr., the prominent cellist; Mrs. Hans Kronold, wife of the well known cellist, and her two daughters; Gilbert Spross, the composer. Hallet Gilberté, also a composer; Mrs. Schuette; Mrs. Mesch, a German poetess; Mr. and Mrs. MacCausland, of Norwalk, Conn.; Richard Schnabel and the Misses Schnabel; Mr. and Mrs. Detmold; Miss Wittenden; Mrs. Sheppard; Dr. Hickey, and Miss Kaufer.

The engraving on the loving cup, which is herewith pictured, is as follows:

Presented to Madame Ada Soder-Hueck, from her pupils, with love and appreciation for her untiring efforts.—Marie Ellerbrook, George Reimherr, Josephine M. Shepard, Ida Ellerbrook, Elsie B. Lovell, Kathryn Hasbrouck, Wilhelmina D. Kühn, Helen Lane, Grace Sandheimer, Ward van Alstyne, Eloise Sherin, Gustav H. Brasch, Charles George Price, Jenny B. Kaufer, Caroline MacCausland, Walter S. Wagstaff, Leona Ury, Walter Heckman, Eleanor Walsh, George R. Lovell, Jr., John Richter, Clarence Brandon.

Southern Tribute to Birdice Blye.

Birdice Blye, the distinguished pianist, who already has filled seventy-nine engagements since early October, will close her season the latter part of June with her fourth Eastern tour for this year.

Herewith is presented the latest photograph of Madame Blye, whose musicianly playing and attractive personality



BIRDICE BLYE.

have won for her brilliant successes, and she has many dates booked for next season.

The following is culled from The Passing Show, in San Antonio, after Madame Blye's two recitals in that city:

One takes one's courage in one's hands in trying to express through the medium of clumsy words an art of such pellucid quality as Madame Blye's. If one yields to the temptation to describe such playing the attempt owns itself not one of description, but one of mere suggestion.

The character of beauty can sometimes be imprisoned and thus held for analysis by resembling it with some other expression of beauty. Both Madame Blye's personality and her manner of playing are sylph-like, detached from the moods and manners of the worldling and of infinite grace and perfection.

Personally Madame Blye represents all that is charming, unaffected and lovable in young womanhood. She is beautiful, with a beauty that comes from line, color and glowing intelligence. She has a fad and of all the fads of all the artists one knows it is the most attractive. It is her home. She will not allow her managers to arrange a tour that will keep her too long away from this home, where she has gathered together from all parts of the world such things as make every inch of a home breathe of individuality and loving devotion. (Advertisement.)

Bianca Stagno (daughter of Gemma Bellincioni, famous opera singer) made a decided success at her debut in Graz.

"Do you object to my daughter's piano practice?" asked the considerate neighbor.

"No," replied the musician. "I used to be annoyed by those exercises, but now I'm glad to hear anything that isn't turkey trot stuff."—Washington Star.

An English physician announces that Caruso has musical joints in his hands. When the singer tires of opera he can go in for vaudeville under the billing: "The Twenty-eight Musical Knuckles."—New York Morning Telegraph.

Some Jane Osborn-Hannah Roles.

Jane Osborn-Hannah, the noted operatic soprano, who has been re-engaged by the Chicago Grand Opera Company for the season of 1913-1914, is to be heard in several new roles next fall. Some of the principal parts which she has sung in the past are treated by the press as follows:

EVA IN "MEISTERSINGER."

The impersonation was charming and fair to look upon, the voice fresh and young, and the movement at once easy and graceful.—London Telegraph.

ELIZABETH IN "TANNHAUSER."

Her success in this city duplicates her achievements in Europe. The audience was large and enthusiastic, and the singer received many recalls.—New York Evening Post.

ELSA IN "LOHENGGRIN."

Her appearance on the stage as Elsa is one of immediate charm and beauty. Her portrayal was a finely detailed one, her facial expression and gestures are eloquent, and her manner carries with it sincerity and earnestness.—Chicago Tribune.

SIEGLINDE IN "WALKÜRE."

Madame Osborn-Hannah sang as we have never heard her before, with a richness of tone, a volume, and an abandon in her action that made her Sieglinde a constant pleasure.—Philadelphia Evening Post.

CIO-CIO-SAN IN "MADAME BUTTERFLY."

Madame Osborn-Hannah, our best singer, gave "Madame Butterfly" with excellent technic, splendid tone and very carefully studied acting. She did not offer a singing part, but a really dramatic performance.—Leipziger Nachrichten.

DESDEMONA IN "OTELLO."

Madame Osborn-Hannah sang Desdemona's exquisite prayer with a refinement of vocal art and a sensitive regard for its manifold musical attributes of worth and beauty, achieving an interpretative masterpiece.—Chicago Tribune.

NEDDA IN "PAGLIACCI."

Madame Osborn-Hannah was charming in the lighter parts and rose to a pitch of pathos in the last act, such as she has never shown before. Her voice has a color that fits the music, and she throws herself into it as though she loved it.—Chicago Evening Post.

RUTH IN "RUTH."

Madame Osborn-Hannah made a Ruth of appealing tenderness. She gets into the spirit of quiet feeling and voices it with a sincerity which at once touches us.—Chicago Evening Post. (Advertisement.)

More British Tributes to Melsa.

Some Manchester press opinions of the Polish violinist follow:

The feature of the evening was the appearance of Melsa, the new Polish violinist. Although very young—indeed he barely escapes being a prodigy—his playing was that of a mature musician. In the Paganini concerto, a work which bristles with difficulties, he discovered a magnificent technic and a breadth of conception which was wonderful for one of his years. The tarantelle he played is



DANIEL MELSA.

also of the fireworks order, but in the berceuse for muted strings, which he played as an encore, he showed that he is also a deeply emotional player.—Manchester Evening Chronicle, March 10, 1913.

Melsa was the bright, particular star. Quiet and unassuming, without any of the usual marks of the prodigy, even without any immoderate display of hair, Melsa at once delighted his audience by the sheer beauty of his playing. He played like a master. The most difficult passages were the merest trifle to him, and not only was his technic masterly, but his interpretation was also mature. He played Paganini's concerto for violin and orchestra magnificently, and was twice recalled. For his playing of Wieniawski's "Scherzo Tarantelle" he was encored, and responded by playing a charming berceuse by Fauré so beautifully that the audience very nearly insisted on a further encore.—Manchester Daily Dispatch, March 10, 1913. (Advertisement.)

Cecil Fanning and H. B. Turpin in London.

Musicians seldom have the good fortune to make such a strong impression upon the London musical world as have Cecil Fanning and H. B. Turpin. During the past two months these two artists have been giving recitals and filling concert engagements in London, where Mr. Fanning's singing, combined with the artistic playing of Mr. Turpin, has created a sensation, and already Fanning's name is said to be sufficient to guarantee a full house. The London World of April 16 says: "Of recent acquisitions to the concert platform Cecil Fanning seems most likely to make a permanent impression on the British public." Below are a few of the many encomiums brought forth by the work of these musicians:

From a highly successful continental tour, Mr. Fanning made a welcome reappearance in London yesterday afternoon, when he carried out a long and exacting program at Bechstein Hall. Mr. Fanning is a very emotional singer with strong dramatic instincts, which were expressed without reserve in Loewe's "Edward" and "Erlkönig." There were moments in the first of these numbers when the singer gave his temperament almost more play than was necessary, but it is a terribly difficult song to sing, and one in which a slight tendency to over statement is a venial—one might almost say—laudable fault. Here, at any rate, as in the "Erlkönig," the singer never failed to carry conviction by the width of his resources, the intensity of his feeling, the volume and variety of his tone, and his remarkable power of his characterization. Schubert's "Wohin?" was sung very daintily, and the more sombre note of his "Der Wanderer" was sounded in a way which showed that much thought had been given to the interpretation. Another decided success was gained in the air from Gretry's "Richard Coeur de Lion," in which the singer's sense of rhythm was as noticeable as the breadth of his phrasing and the distinction of his words. Possessed of a really fine voice and a style that combines sincere feeling and acute intelligence, Mr. Fanning is distinctly an artist to hear. He will give another recital at the same hall next week with the assistance of his able accompanist, H. B. Turpin.—The Globe, London, Eng., April 9, 1913.

Cecil Fanning gave the first of two vocal recitals at the Bechstein Hall yesterday afternoon. It is not often that one is fortunate enough to listen to a voice so entirely sympathetic in every respect. In no part of his register is there a trace of hardened or wrong production, and a baritone of this quality is as rare as it is welcome. Such songs as Eugen Haile's "Teufelslied" and "The Smuggler's Song," a setting by Marshall Kernochan of a characteristic Kipling poem, demanded a considerable amount of dramatic emphasis, and many singers who are able to furnish this sacrifice at the same time the purity of their tone. Mr. Fanning, however, never once fell into this error, although, quite apart from its musical value, his rendering of the former song was a brilliant effort. Other less disturbing songs in the program, the choice of which in itself deserves congratulation for its originality, were Hugo Wolf's "Zur Ruh's," "The Lute Player's House" (Winthrop Rogers) and "The Last Leaf" (Sidney Homer).—Daily Graphic, London, England, April 9, 1913.

Of recent years it has become something of a habit to regard singers very much from the interpretative side of their art, and rather to discount beauty of voice. It is not difficult really to see the reason for this. Interpretative skill, as part of modern technique, is now generally looked for, and too generally accepted as the "real art"; whereas in reality the moment the skill—an acquired virtue—is observable it has little to do with spontaneous art. Yesterday afternoon Cecil Fanning gave a vocal recital in Bechstein Hall, during which he showed both sides of the matter. At first when he sang arias from operas by Monteverde and Gretry, fine arias finely sung, his interpretative art was almost mechanical; but as he warmed to his work it melted into the spontaneous, or the apparently spontaneous, and for ourselves we do not ask to hear a lovelier interpretation than that of "Loss O Welt," given as an encore, or of Wolf's "Zur Ruh," or of "Der Wanderer." "Wohin" was delightful in its flexibility and fresh naturalness, and Eugen Haile's "Teufelslied," cavalier in its cynical humor. Mr. Fanning, however, is not merely an interpretative singer of the "acquired" or even the spontaneous type; he is more, namely, the happy owner of a very beautiful and very even baritone voice, great purity of diction, and a perfectly clear enunciation and sense of style; while, as with so many of his American compatriots, his pronunciation of foreign tongues seems to show that he has a real speaking knowledge of the language and not merely a coldly nodding acquaintance with them. He was very earnestly accompanied by H. B. Turpin, and his singing was clearly appreciated.—Daily Telegraph, London, England, April 9, 1913.

Cecil Fanning, a young American baritone, who appeared at this hall in the afternoon, has a very virile style. The general attractiveness of his method lay in the intelligence, the wide knowledge of vocal effect, and the technical efficiency; moreover, Mr. Fanning has a powerful voice, which is always agreeable in its quality and well controlled in both extensive compass and dynamic range.—Pall Mall Gazette, April 9, 1913.

Cecil Fanning, who gave a recital yesterday at Bechstein Hall, is a young baritone who has won laurels in many countries. His voice, which is full and resonant, is well controlled and capable of varied tone color. He was successful in old Italian arias and in songs including Schubert's "Der Wanderer," but his most striking efforts were in Loewe's "Erlking" and "Edward," both of which were given with significant and dramatic instinct.—Daily Express, London, England, April 9, 1913.

The new vocalist who presents himself nowadays starts with a heavy handicap, since the number before the public is so large. Nevertheless, there must always be new ones coming along to take the place of those who drop out, and in point of fact there is never such a plethora of talent of the highest order as not to leave plenty of room for those who fall within this category; and at the present time, in particular, in spite of the countless number of artists seeking fame, the proportion of those of the first quality is, perhaps, rather noticeably small. Such being the case, Cecil Fanning, who was heard at Bechstein Hall yesterday afternoon, may be reckoned quite a recruit. His baritone voice in the first place is of very pleasant and sympathetic quality, and he uses it

with the skill of a thoroughly accomplished artist. Through a varied program extending from Monteverde to Hugo Wolf, and from such old English ditties as Thomas Cook's "Over Hill and Over Dale" to "The Last Leaf" of Sidney Homer's, he held his audience, and in many cases aroused them to no little enthusiasm. Without forcing his sentiment, he has plenty of warmth and feeling and dramatic power in such things as Schubert's "Wanderer" and Loewe's "Edward," while there was really beautiful control of tone and suggestion of feeling in, to name but one example, Hugo Wolf's "Zur Ruh," zur Ruh!" Eugen Haile's trying "Teufelslied" was cleverly handled, while the songs with English words, which came later, served to emphasize, among other things, the excellence of Mr. Fanning's enunciation.—Westminster Gazette, London, England, April 9, 1913. (Advertisement.)

Albert Spalding's American Tour Postponed.

Albert Spalding, the famous American violinist, has postponed his tour of this country next season because of the demands made upon him by his foreign audiences. Mr. Spalding's recent European concerts have proved so successful that for the next season, at least, the music lovers across the Atlantic are to have the pleasure of hearing him. However, the season following will most likely find him back in America, where he has always been welcomed with enthusiasm.

Mr. Spalding's tour of Europe next season will open in Christiania, September 6, and during that entire month



ALBERT SPALDING AND HIS ACCOMPANIST, ANDRE BENOIST.

he will play in the principal cities of Norway and Sweden. In the early part of October he will be heard in Finland, performing at Helsingfors and the provinces. A tour of Denmark will then follow, and after that Spalding will go to Holland. Germany, France and Italy will then hear him, and a tour of Russia will be the next part of his itinerary, his first appearance in the latter country being with Siloti's Symphony Society in St. Petersburg.

Mr. Spalding will be accompanied by Andre Benoist, who made the recent tour in Europe with the American violinist.

Virgil Students Give Three Recitals at Wanamaker's.

Five of the artist students and private pupils of Mrs. A. M. Virgil, the gifted and well known director of the Virgil Piano Conservatory, West Seventy-sixth street, New York, gave three successful piano recitals in the beautiful and commodious Wanamaker auditorium on the afternoons of June 4, 5 and 6. The players were Ethel Leese, Modena Scoville and three young girls—Emma Lipp, Marion Blair and Lucille Oliver. All displayed fine execution and excellent memory, united with musical feeling and temperament. With splendid tone and expression, as well as easy composure, style and grace, they played many of the choicest compositions of Liszt, Chopin, Grieg, and MacDowell. In no case were they limited to any certain style, for all played compositions that greatly contrasted in tone quality, pedalling and musical and dramatic effects. The large audience was highly pleased with each player.

On Friday afternoon, June 6, the large audience was especially demonstrative in its appreciation, being so insistent that encores were given by all. This caused the recital to close at a later hour than usual, but in spite of this the last number was also encored. After the recital many people lingered to talk over the playing and express their surprise, interest and satisfaction. The players and the playing will long be remembered. Congratulations are

due Mrs. Virgil for securing such important and satisfactory results. The programs follow:

WEDNESDAY, JUNE 4.

ChaconneHandel
Staccato CapriceVogrich
Lucille Oliver.
ImprovisationMacDowell
Light and Silvery Cloudlets HoverMacDowell
Shadow DanceMacDowell
Emma Lipp.
Sextet from Lucia, for left hand aloneLeschetizky
Marion Blair.
Concert MazurkaMrs. A. M. Virgil
PapillonsLavallee
Modena Scovill.
EtudeChopin
Funeral MarchChopin
Waltz, op. 42Chopin
Lucille Oliver.

Spring SongLiebling
Concert WaltzLiebling
Emma Lipp.
Preludes, Nos. 15, 1, 23, 17Chopin
Rhapsodie No. 18Liszt
Modena Scovill.

THURSDAY, JUNE 5.

Moonlight SonataBeethoven
Emma Lipp.
Rondo CapricciosoMendelssohn
Marion Blair.
PreambleBach
Sextet from Lucia, for left hand aloneLeschetizky
Lucille Oliver.
AufschwungSchumann
BerceuseChopin
Ethel Leese.
Rhapsodie No. 8Liszt
Emma Lipp.
Waltz in A flatChopin
Marion Blair.
BalladeGrieg
Modena Scovill.
Rhapsodie No. 13Liszt
Ethel Leese.

FRIDAY, JUNE 6.

1620MacDowell
NautilusMacDowell
To the SeaMacDowell
Modena Scovill.
Spring NightSchumann-Liszt
MazurkaStrelzki
Emma Lipp.
GondolieraLiszt
Zephyr of MayDelacour
Marion Blair.
Magic Fire SceneWagner-Brassin
Revolutionary EtudeChopin
Lucille Oliver.
Polonaise, E majorLiszt
Modena Scovill.
Waltz in G flatChopin
Polonaise in G sharp minorChopin
Emma Lipp.
Recollections of HomeS. B. Mills
Marion Blair.
If I Were a BirdHenselt
Romance AppassionataMrs. A. M. Virgil
Rhapsodie No. 10Liszt
Lucille Oliver.

The Genius of Ovide Musin.

"To believe your own thought, to believe that what is true for you in your own heart is true for all men, that is genius," says Emerson. In other words, genius is self-reliance, faith, confidence. If we would discover a genius let us examine man subjectively. Let us ascertain if he labors in the belief that what is true for him is true for all, or if he be a conformist, a slave to conventionality. Genius is like light—it penetrates into the minutest interstices. It is recognizable instantly. To be a genius is to be a master, and to be a master is to wield power over finite things as well as to possess intuition regarding infinite things.

Genius is synonymous with leader, pioneer, inventor, creator. The master mind grasps facts and utilizes them in new ways and new forms. Created things serve him and he seemingly bends Nature to his will. What is genius, after all but intellect forcefully applied?

When the geniuses of the violin are listed, among the leaders will be found Ovide Musin, a genius according to the Emersonian theory, as well as according to the other tests instituted by mankind.

Alice Preston Heard by Celebrities.

Alice Preston, soprano, well known in musical and fashionable social circles, has appeared before many famous personages both in Europe and America, among them Jean de Reszke, Alessandro Bonci, Reginald de Koven, the Duchess of Newcastle, the late Duchess of Manchester, Lady Lister-Kaye, the Duchess Luigi di Lanti, General and Mrs. Grant and staff, Mr. and Mrs. Longworth, ex-President Taft's brother, and William J. Bryan. A short time ago she made a successful concert tour with the Roumanian pianist, Marie von Unschuld. She appeared before the Chicago Press Club, which affair was attended by critics and persons of musical importance and distinction. Wherever she has appeared she has been deluged with floral tributes and received with great enthusiasm. At present Miss Preston is at Garden City, L. I., busily engaged preparing for her fall season.

BOSTON

Phone, 5554 B. B.
108 Hemenway Street,
Boston, Mass., June 7, 1913.

Matters musical in this city are now submerged in their annual summer time oblivion but for the saving grace of the Symphony Hall "Pops" and a stray pupils' recital or so. Of the latter class, the one given by some pupils of Stephen S. Townsend at Steinert Hall, on the evening of June 2, was most interesting and enjoyable. Indeed, it savored but little of the amateur variety, and seemed much more like an affair given by professionals, such was the finish and smoothness displayed by the various participants in the appended program:

Floriana, poems by Oliver Herford, from Overhead in a Garden. Set to music by Arthur Whiting for four solo voices and piano.

Tell-tale (soprano, contralto and tenor).

Gossip (baritone).

A Homeless Case (quartet).

Scandal (contralto).

The Fall of the Rose (quartet).

The Quarrel (soprano and baritone).

A Synphonette (quartet).

Mary Harger, soprano; Florence Cooke Adams, contralto;

Everett S. Glines, tenor; Loyal Phillips Shawe, baritone.

Flower Songs. Poems by Arlo Bates, from The Poet and His Self. Music by Arthur Foote. A cycle of part songs for women's voices.

The Trilliums.

The Crocus.

The Foxglove (contralto).

The Meadow Rue.

The Columbine (duet, soprano and contralto).

The Cardinal Flower.

Bernice Keach, soprano; Ethel Keach Ferrin, contralto.

A cycle of old Irish melodies for four solo voices and piano accompaniment. Arranged by Arthur Whiting.

The Shan Van Vocht (quartet).

Clare's Dragoons (quartet).

Eileen's Farewell (soprano).

The Snow-Breasted Pearl (bass).

Lament for Owen Roe O'Neill (quartet).

Savourneen Dheerish (tenor).

The Cruiskeen Lawn (quartet).

Little Mary Cassidy (bass).

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Shule Agra (contralto).
To Ladies' Eyes (tenor and bass).
Nora Creina (tenor).
Oh! the Marriage (soprano).
The Wild Geese (quartet).
Avenging and Bright (quartet).
Bernice Taft, soprano; Mrs. Charles P. Tanner, contralto (assisting);
Frederic Kennedy, tenor; George S. Dane, baritone.

As may be seen by the nature of this program it was quite unusual and different from the conventional song recital, and thus gave evidence of the musical alertness and originality of Mr. Townsend's methods as a teacher. The quartet, solo and ensemble numbers went with surprising spirit, and the appreciation of the text as well as the music displayed by the soloists lent an artistic finish rarely found in the work of amateurs. J. Arthur Colburn played excellent accompaniments.

Though Williams College Night on June 3 was the only so called "special night" at the Symphony Hall orchestral Pops last week, the programs arranged by Mr. Maquarre abound in so many delightful novelties that almost every evening can be called "special." When added to these attractive programs there come a leader of magnetic vitality and enthusiasm and a superb orchestra, the reason for the great popularity of these concerts is not hard to find.

The Faelten Pianoforte School prospectus for 1913-14 is one of the most attractive ever issued by the school. It was designed and arranged by H. F. Spurr, who has been associated with the business management of the school for several years, and as such has been the originator of many ideas which have added to the perfection with which all of the details of the school have been managed. The frontispiece is a picture of Carl Faelten, director, and from cover to cover the new prospectus contains much valuable information.

Mr. Holy, harpist of the Imperial Opera House and the Philharmonic Orchestra of Vienna, has been engaged as first harpist of the Boston Symphony Orchestra for next season. A second will be engaged later. Mr. Holy is considered one of the leading orchestral harpists in Europe.

A very enjoyable musicale was recently given at the Fox-Buonamici School by Alma Suren, violinist; Blanche Melancon, pianist, and Harrison Potter, pianist, assisted by Mr. and Mrs. Felix Fox. The program consisted of the Grieg sonata in C minor for piano and violin played by Miss Suren and Mrs. Fox; a group of pieces by Sjogren, Schumann and Chopin played by Miss Melancon; Cesar Franck's "Prelude, Fugue and Variations" (for piano and harmonium) by Mr. Potter and Mr. Fox; and a group of pieces by Chopin, Moszkowski, Cyril Scott and Liszt played by Mr. Potter.

An organ and piano recital by pupils of Everett E. Truette was given at Jordan Hall on the evening of June 6.

An entire Chopin program was given by David Sequeira, of the piano faculty of the New England Conservatory, at Jordan Hall on June 2.

Paul Hultman, pianist, and director of the Hultman-McQuaid School of Music in Worcester, has planned a five week teachers' course for the coming summer, with Emil Liebling at the head of the piano department, Gustav Strube of the violin, and Robert Morosini of the vocal. Mr. Hultman has just closed a most successful concert

season which has resulted in many re-engagements for next season, when he has planned for even more extensive concert work.

Accompanied by her father, Theodore Seydel, of the Boston Symphony Orchestra, Irma Seydel, the talented young violinist, sailed on the Friedrich der Grosse, June 5, to fill concert engagements in Europe during the forthcoming summer. Her tour of the principal German cities will include concerts with orchestra as well as recitals in Berlin, Hamburg, Cologne, Sondershausen and Naueheim. Miss Seydel returns to Boston, October 5, and shortly after begins a Canadian tour.

BLANCHE FREEDMAN.

OBITUARY

Hugo Sohmer.

Hugo Sohmer, head of the piano manufacturing firm of Sohmer & Co., New York, passed away suddenly at his home in Scarsdale, N. Y., Sunday afternoon, June 8, at the age of sixty-eight years. Death was due to heart disease.

Mr. Sohmer was a native of Dunningen, Black Forest, Germany. The well known piano man is survived by a widow, a son, Harry, and a daughter, Mrs. Adelaide Sohmer Weber.

Funeral services will be held today, Wednesday, June 11, the interment to be in Woodlawn Cemetery.

Mr. Sohmer was a member of numerous organizations and clubs, including the Arion Society, the Beethoven Maennerchor, the German Polyclinic and the Metropolitan Museum of Art.

At a recent concert of the Braunschweig Royal Orchestra, conductor Hagel led Camillo Horn's F minor symphony and Bleye's "Lernt lachen."

Bach's B minor mass was performed at the Geneva Cathedral under the direction of Otto Barblan.

Bremen heard "Tristan" recently, under Conductor Kuns.

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ST. LOUIS

St. Louis, Mo., May 25, 1913.

A new women's choral organization gave its first concert last Tuesday evening. This is the Chaminade Choral Club, of Webster Groves, a beautiful suburb of St. Louis. George A. Bluthardt, organist of Emanuel Episcopal Church, is conductor, and he proved himself the possessor of unusual ability. His beat is firm and decisive, and in his rehearsals he spared neither the members of the chorus nor himself to secure the desired result. The concert was highly enjoyable, and the choruses (rendered for the most part from memory) went with certainty and variety of shading. Our most representative soprano, Mrs. A. I. Epstein, whose work is fully equal to that of the majority of celebrated concert sopranos now before the American public, sang in her usual exquisite style. She was accompanied by her husband, whose instrumental support was beyond criticism. Mr. Anton's cello solos were artistically played. The program was as follows:

Pastoral	Augusta Chappius
Chaminade Choral Club.	
Malgré-Moi	Pfeiffer
Elegie	Massenet
Cello obligato, P. G. Anton.	
Artiste	Vidal
Mrs. A. I. Epstein.	
Sur Le Lac, op. 36.	Godard
Villanelle	Kreisla
P. G. Anton.	
Ashes of Roses	Woodman
Tomorrow	Footo
Chaminade Choral Club.	
Jewel Song from Faust.	Gounod
Mrs. A. I. Epstein.	
Wienlied, op. 98, No. 2.	Fr. Schubert
Minuet	Beethoven (arr. Van Lier)
P. G. Anton.	
Summer Fancies	W. Berwald
Chaminade Choral Club.	
Down in the Forest	Ronald
The Call of Cupid	Salter
Call Me No More.	Cadman
Mrs. A. I. Epstein.	
Land o' the Leal	Boltwood
Chaminade Choral Club.	

A recital of more than usual interest was given by the pupils of the Beethoven Conservatory, Saturday night, at Beethoven Hall. The players did honor to the institution by their exceptional rendition of the various numbers on the program which follows:

Piano solo, Valse Enchantment.	Paoli
Adelaide Shays.	
Piano, violin and cello, first movement, Trio in D minor.	Mendelssohn
Messrs. Jacob, Storman and Epstein.	
Vocal solos—	
Ma Voisine	Thomas
Call Me No More.	Cadman
Ida Hunt.	
Piano solo, Fantasia	Weber
Alma Howard.	
Violin solo, Zigeunerweisen	Sarasate
Eva Anderson.	
Piano solos—	
Prelude	Chopin
Mazurka	Borowski
Margaret Kline.	
Vocal solos—	
Nymphs and Shepherd	Purcell
June	Beach
Ottelia Stafford.	
Piano, violin and cello, second and third movements, Trio in D minor.	Mendelssohn
Messrs. Jacob, Storman and Epstein.	
Piano solos—	
Kreisleriana	Schumann
Elfin Dance	MacDowell
Phebe Yost.	
Violin solo, Ballade and Polonaise.	Vieuxtemps
Marguerite Grace.	
Piano solos—	
Meditation, Thais	Massenet
Giacmont, Scherzo	Staub
Winnifred Angle.	
Vocal solos—	
At Dawning	Cadman
Dearest	Homer
Mrs. Seligstein.	

One of our most capable and efficient teachers is Ida B. McLagan, whose piano pupils do some of the best work in the city. Miss McLagan is earnest, tireless, sincere and painstaking, and her pupils in a recital last Tuesday night at Musical Art Hall showed the audience the results of the superior instruction they received. The program follows:

Allegro	Mozart
Frances Orrick.	
Spring Showers	Fincke
Margaret Steinwender.	
Morning Song	Kolling
Marie Ritter.	
Romance	Dewey
Humoresque	Rachmaninoff
Mary Virginia Thomas	
Nocturne	Grieg
Marjorie Douglass Brown.	
Recitative and aria, from La Traviata.	Verdi
Birdie Perles.	

Prelude	Henselt
Allegro	Loewe
Misses Colfer and Thomas.	
Garcarolle	Goldner
Humoresque	Dvorák
Mary Edwards.	
Fauna	Chaminade
The Trout	Schubert-Heller
Frances Orrick.	
Suite, Mignon	Schuetz
Janet Bowlby.	
Cavatina from Ernani	Verdi
Ada Mather.	
Romance	Sibelius
Concert Etude	MacDowell
Leone Merritt.	
Pilgrim Chorus, from Tannhäuser.	Wagner-Roque
Leone Merritt, Janet Bowlby, Alma Kunz, Miss McLagan.	

The Theta Chapter of the Mu Phi Epsilon Sorority, which is connected with the Kroeger School of Music, gave the following interesting program at Musical Art Hall, Friday night:

Duo for two pianos, Midsummer Night's Dream (transcription)	Mendelssohn-Liszt
Misses England and Bibb.	
Piano solo, Valse	Mokrejs
Octavia Reader.	
Soprano solos—	
Sunset	Ruffel
The Way of June.	Willeby
Ruth Harsh.	
Piano solo, Minuet, G major.	Moszkowski
Genevieve Landry.	
Contralto solos—	
Im Herbst	Franz
The Danza	Chadwick
Child's Prayer	Harold
Ether Peabody.	
Piano solo, Silver Spring.	Mason
Edna Kraemer.	
Violin solo, Les Adieux.	Sarasate
Icy Cobb.	
Piano solo, Scherzo, sonata, op. 35.	Chopin
Katherine Carmichael.	
Contralto solos—	
Misaway	Foster
To You	Speaks
Lorrie Knight.	
Duo for two pianos, The Ride of the Valkyries.	Wagner-Kunkel
Misses Whisman and Goldberg.	

The Strassberger Conservatories, with their excellent corps of teachers, are always doing good work in their pupils' recitals. Three were given in the North and South Branches last Wednesday, Thursday and Friday nights, which were crowded by interested listeners. The program of the Friday night recital was as follows:

Piano solos—	
Rondo in A major.	Haydn
Gertrude Wood.	
Waltz in A minor.	Meyer-Helmund
Mrs. J. G. Tate.	
Vocal solo, Widmung	Schumann
Emma Monschein.	
Piano solo, Moment Musical, op. 7, No. 2.	Moszkowski
Hilda Heikamp.	
Piano duet, Marcia alle turcs, from sonata in A major.	Mozart
Florence Hofmann and Lillian Stupp.	
Violin solos—	
Canzonetta	Tchaikowsky
Caprice Viennoise	Kreisler
Mrs. E. Berry-Mayer.	
Piano solos—	
Aragonaise	Massenet
Bessie Huber.	
Skip Dance	Grieg
Berceuse	Grieg
Butterfly	Grieg
Lillian Leiber.	
Recitation, Helene Thamer	
Emma Wenzel.	
Piano duet, Polonaise from Le Bal.	Rubinstein
Eleanor Knoeller and George Buddeus.	
Piano solos—	
Polacca Brillante	Weber
In Autumn	Moszkowski
Mayme Schaeffer.	
Concerto, D minor, first movement.	MacDowell
Agna Doerner.	
Vocal solos—	
Because	D'Harlot
Spring Flowers	Reinecke
Irish Love Song	
Olivia Merkel.	
Piano solo, Witches' Dance	MacDowell
Olivia Williams.	
Piano quartet, Modetzky March.	Strauss-Schultz
Ophelia Joerg, Kullie Droege, Ethel Wintz and Harold Thomas.	

Marion Bergman, a talented young pianist and a pupil of that poetic artist, Harrison Williams, made her debut before a St. Louis audience at Musical Art Hall last Thursday evening, being assisted by those sterling musicians, Charles Kaub, violinist, and P. G. Anton, cellist. She was somewhat nervous at first, this being shown in a tendency to hurry, but before long she had command over her resources and displayed her natural qualifications at their best. The audience was most cordial in approval of the various selections. The program was:

Suite for violin and piano, op. 44.	Schuetz
Preludes, Nos. 3 and 8.	Chopin
Etude, op. 25, No. 7.	Chopin
Capriccio, B minor	Brahms
Dance	Debussy
Trio for piano, violin and cello, op. 59, No. 3 in C minor.	Jadassohn

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 Violoncello solo, Romance.....Popper
 Gnomenreigen.....Liszt
 Tarantella, G minor.....Liszt

The famous coloratura soprano, Yvonne de Treville, was visiting friends in St. Louis last week, prior to taking a long trip in the West and Northwest. She surprised many by her statement that she expects to be her own manager during the coming season, and already has booked some very important engagements. Miss de Treville's beautiful voice, her mastery over all the difficulties of the art of vocalization, and her very charming personality, ought to cause her tournee to be completely filled. Whether she sings with a symphony orchestra or with piano accompaniment, her art is still of the same high grade, distinctive character. She speaks five languages perfectly, and her selections include songs in those languages. The organizations sufficiently fortunate to engage Miss de Treville's services will certainly have great cause for congratulation.

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A Call at George Hamlin's Home.

The hospitable Hamlin home on Woodlawn avenue in Chicago has a wide local popularity, accounted for in part by its own charm, but chiefly because of its genial host and his beautiful wife and the groups of interesting people they gather around them. Mr. Hamlin's acquaintance among professional people is astonishing, and the chance caller at his home is embarrassed to find that, no matter how polite he may try to be, his attention is bound to wander from the conversation, for on all sides of the spacious living



A CORNER OF GEORGE HAMLIN'S LIVING ROOM.

room is the lure of countless pictures of celebrities, famous musicians, actors and literary folk, each containing a friendly inscription to the tenor.

Prominent among the treasures is a letter in the characteristic German script of Richard Strauss, in which the celebrated composer thanks Mr. Hamlin in glowing terms for the great service he rendered in introducing the Strauss songs to the American public. Since these songs have now become an established and expected feature of practically every song recital, it is worthy of comment that the distinguished American tenor was the first artist who had the courage and conviction to give entire Strauss programs to New York, Boston and Chicago audiences.

Near this framed letter stands a large signed photograph of Theodore Roosevelt, which the ex-President sent Mr. Hamlin after a recital given at the White House. Then there are many fine pictures in costume from famous opera singers: Jean and Edouard de Reszke, Marie Brema, Pol Plancon, Madame Galski, Geraldine Farrar, Sammarco, Mary Garden, Carolina White and dozens of others. Dis-

tinguished pianists have a place as well, as evidenced by fascinating portraits of Teresa Carreño, Fannie Bloomfield Zeisler, Paderewski, Gabrilowitch, Josef Hofmann and Busoni.

Two especially striking photographs are of the illustrious orchestral conductors, Theodore Thomas and Arthur Nikisch, under whose batons Hamlin has had the privilege of singing more than once. Madame Marchesi is also given a conspicuous place, as is Sir Edward Elgar, the eminent English composer.

Mr. Hamlin's father, John A. Hamlin, built and for many years managed the Grand Opera House in Chicago, and George Hamlin thus had the opportunity of coming in close touch with many well beloved Thespians—a fact to which many interesting photographs, including those from Joseph Jefferson and Maude Adams, amply testify. George Ade and John McCutcheon are also in evidence. In fact, it would take an alphabetically arranged catalogue to do justice to the remarkable collection.

In the farther end of the room is the grand piano, and here, arrayed in picturesque art student corduroys brought from the Latin Quarter in Paris, Hamlin spends his mornings working hard. Here he studies his operatic roles, tries out new songs with his accompanist, and plans the recital programs for which he is justly famed. Thus surrounded by fellow artists, who are likewise warm friends, who could ask a more sympathetic atmosphere to inspire good work?

A Critic in Overalls.

Florence Austin, the American violinist, recently played in St. Louis with the symphony orchestra of that city. She had with her two fine violins—one, her own splendid Vuillaume, and a Cremona by Gagliano, loaned to her by Ovide Musin. The morning before the concert she rehearsed the Wieniawski D minor concerto with the orchestra, using the latter instrument, but not feeling perfectly at home with it, she returned later to the hall, with both violins, to decide which she would use at the concert. On arrival she found the auditorium very cold, with windows and doors open, and a number of men and women cleaning and airing the place. In spite of this she determined to go ahead with her experiment. She played first upon one and then upon the other violin. No one seemed to pay any particular attention to her except one big fellow in overalls, who stopped his work every once in a while, assuming what appeared to be a critical attitude.

Finally, just to hear what he would say and never thinking that he would give an intelligent answer, Miss Austin said: "Well, which violin do you prefer?"

"I'll tell you, Miss," replied the man without the slightest hesitation, "that there one has the sweetest tone (pointing to the Gagliano), but the other seems somehow to be more bright." As he had voiced exactly her own idea of the two violins, Miss Austin placed confidence in his opinion and made him stand there and listen while she proceeded with her testing. He did not change his mind regarding the tones of the instruments, and liked the Cremona the better. Miss Austin used that instrument in the evening, against twenty-eight first and second violins. She asked Conductor Zach if he did not think it would be wise to cut the orchestra for her number, but he said that he did not find it necessary to do so in this case, because the wonderful tone of the instrument stood out clearly above the orchestra.

When leaving the hall Miss Austin heard some one whistling the "Meditation" from "Thais," and looking around discovered the man who, in the morning, had passed an opinion regarding the violins. And all this from a man with no musical training, who, in blue overalls, swept floors for a living.

Tollefsen Activities.

Although the season is practically at an end, the Tollefsens are still being heard from. On May 22 a successful concert was given by their junior pupils, at Memorial Hall, Brooklyn, N. Y. On Wednesday afternoon, Mr. Tollefsen added a group of solos to the program of the graduating exercises of the Brooklyn Heights Seminary, the well known and fashionable school for girls. On Thursday evening, Mr. and Mrs. Tollefsen appeared as soloists at a concert given as a testimonial to Professor Hall, of Columbia University. Their numbers were received with great enthusiasm, both responding to repeated recalls. On Tuesday, June 10, the Tollefsen Trio gave a chamber music program for the New York State Music Teachers' Convention at Saratoga Springs, N. Y., the main numbers being the second violin and piano sonata by Grieg, and the Tchaikowsky trio in A minor, which the Tollefsens have played several times during the past winter, notably at the last chamber music concert at Cooper Union and at their own concert in the Brooklyn Academy of Music. On Thursday afternoon, June 12, the closing exercises of the Berkeley Institute, of which Mr. Tollefsen is one of the faculty, will be held, and on this occasion he will render a group of solos.

GUILMANT ORGAN SCHOOL GRADUATES.

The continually increasing popularity of the Guilmant Organ School, William C. Carl, Mus. Doc., founder and director, was very strikingly demonstrated last Monday evening, June 2, when the "Old First" Presbyterian Church, at Fifth avenue and Twelfth street, New York

discussed. An outing to the Orange Mountains was arranged for Thursday afternoon, June 5, and several entertainments for the coming winter were under consideration.

The president, Eugene C. Morris, delivered an in-



GUILMANT ORGAN SCHOOL—CLASS OF '13.
Director Dr. William C. Carl at the extreme left.

City, despite the intense heat, was filled to overflowing by a large and enthusiastic crowd, gathered to listen to the annual commencement concert of the school—a concert which excelled all previous records. Of the uniformly excellent work of this school—the only institution of its kind—the splendidly rendered program was ample proof. Certainly Dr. Carl had every reason to be justly proud of every number. The individual work and every detail of the well selected program reflected the careful tuition and personality of this exceptional teacher and able exponent of the splendid Guilmant method.

The printed program includes the names of the graduating class and the faculty of the school. Margaret Harrison, soprano soloist of "Old First" Church, assisting, was in splendid voice. She sang the aria, "Lo! Hear the Gentle Lark" (Sir Henry Bishop), with excellent interpretation. Dr. Carl accompanied Miss Harrison's number.

The program was as follows:

Processional: Grand Chœur alla Handel.....Alexandre Guilmant
Rowland William Claffey, Post-Graduate, '12.
Sonata in C minor.....Theodore Salomé
Andante Maestoso.
Allegro Risoluto.
Cornelius Irving Valentine, '13.
Toccata in F major.....Johann Sebastian Bach
Antoinette Varick Doughty, '13.
Première Symphonie.....Alexandre Guilmant
Largo e Maestoso.
Allegro.
Mary Adelyn Vroome, '13.
Finale from the fifth organ symphony.....Ch. M. Widor
Grace Mildred Edwards, '13.
Aria: Lo! Hear the Gentle Lark.....Sir Henry Bishop
Margaret Harrison.
Allegro from the fifth concert sonata.....Eugene Thayer
George M. Vail, '13.
Concerto in B flat.....George Frederick Handel
Harry John Karl, '13.
Finale from the C minor sonata.....Daniel Fleuret
Lester B. Major, '13.
The great G minor fugue.....Johann Sebastian Bach
Joseph Butler Tallmadge, Post-Graduate, '13.
Allegro from the sixth organ symphony.....Ch. M. Widor
Grace May Lissenden, Post-graduate, '13.
Presentation of the class for graduation.
Dr. William C. Carl,
Director of the Guilmant Organ School.
Presentation of diplomas.
Rev. Dr. Howard Duffield,
Chaplain of the Guilmant Organ School.

Faculty: Organ, Dr. William C. Carl. Theory, Clement R. Gale, Mus. Bac. Oxon. Theory, Warren R. Hedden, Mus. Bac., F.A.G.O. Musical form, Thomas Whitney Surette. Hymnology, Rev. Dr. Howard Duffield. Organ tuning, Charles Schlette. Organ construction, Lewis Odell (Odell organ factory). Board of Examiners, Samuel A. Baldwin, F.A.G.O.; Charles Whitney Coombs, A.G.O.

The annual meeting of the alumni association was held the following afternoon and matters of importance were

facilities of the school. Two large pipe organs are always at the disposal of the students.

The fall term of the Guilmant Organ School will begin October 1 at 44 West Twelfth street, New York.

Granberry Piano School Commencement Exercises.

The commencement exercises of the Granberry Piano School, George Folsom Granberry, director, were held in Chamber Music Hall, Carnegie Hall, New York, June 5, 1913.

Marion Beardsley Rathbone Barlow, Brooklyn, received a diploma and the following received teachers' certificates: Lilian Eugenie Crawford, Blair, Nebraska; Mrs. William Palmer Hanson, New York; Beatrice Moore, Elizabeth, N. J.; Helen Mary Oliver, Glamis, Ontario, Canada; Caroline Taylor, Brooklyn.

The following was the program:

RECITAL BY MISS BARLOW.
Concerto in C minor, for two pianos.....Bach
Dr. Elsenheimer at the second piano.
Etude, A flat major, op. 25, No. 1.....Chopin
Nocturne, F major, op. 15, No. 1.....Chopin
Polonaise, E flat major, op. 26, No. 2.....Chopin
Rondeau Brilliant, D major, op. 70, for piano and violin.....Schubert
Alice Ives Jones, violinist.
Address, Rev. Donald MacIntyre.
Awarding diploma and certificates, the director.
Fugue and Variations on the theme known in America as
My Country 'Tis of Thee.....Max Reger
Miss Crawford, Mrs. Hanson, Miss Moore, Miss Oliver.

The graduates' reception was held in the lecture room of the school immediately at the close of the exercises.

A NEW AMERICAN SYMPHONY.

Edgar Stillman Kelley's Second Symphony in B flat minor, "New England," produced for the first time anywhere at the Norfolk, Conn., music festival, Tuesday, June 3, under the direction of the composer, is the latest work of this well-known American musician. The subject matter deals with the psychological experiences of the early settlers of New England. The purport of each movement is indicated by a motto selected from the log book of the Mayflower. The appreciation of the audience of 2,000 people, who rose to greet the composer on his appearance, was most enthusiastic.

Yvonne de Treville and Cadman's Song.

Yvonne de Treville, the distinguished coloratura soprano, while in Denver, Col., recently, discussed the words and theme to be used in the song which Charles Wakefield Cadman is to write for her costume recital. This part of the program will be given in a modern gown from Worth, Paris, and the numbers will be French and American songs composed for and dedicated to Yvonne de Treville.

Ysaye and Party at the Depot.

The accompanying picture was taken recently at the railway station in Colorado Springs, Col., the home city of the American violinist, Louis Persinger, who is "among those present" in the group. Reading from left to right the personages are: Eugen Ysaye, Gabriel Ysaye (his son), Louis Persinger (pupil of Ysaye), Camille Decreux (pianist and Ysaye's accompanist), Louis Bosdenex, Ysaye's secretary.



YSAYE AND PARTY.

GREATER NEW YORK

New York, June 9, 1913.

The Patterson home for young women studying music, art, etc., at 257 West 104th street, has had a most successful year. Elizabeth Kelso Patterson, teacher of singing, has charge of the music in the school, and arranges with the best private teachers in the country for students staying in the home, who come to study any branches of music or art. Miss Patterson has written an article on "Children's Voices" which will soon be published; her long experience as teacher of our youth qualifies her to give expert opinion on specialized vocal subjects.

Mr. and Mrs. John W. Nichols are making a specialty of piano and vocal recitals for schools and colleges. They have had many successful appearances with such as the Brooklyn Institute of Arts and Sciences, Columbia University, Vassar College, Michigan State Normal School, (Ypsilanti, Mich.), Warren (Pa.) Conservatory of Music, Findlay (Ohio) Conservatory of Music. The following is a notice which they received at their recital in Warren, Pa., the latter part of March:

Mr. Nichols is an artist of rare ability in song interpretation. He possesses a beautiful tenor voice, of rare compass and possibilities of color. His program last night was one replete with interest from start to finish. Mrs. Nichols is a player of great breadth and beauty of tone. She has the true idea of piano music and the ideal technique. . . . This proved to be a splendid evening for the music student, for whom it was especially intended.—Times, March 26, 1913.

The twenty-fourth annual commencement concert of the Lachmund Conservatory of Music, Lewis M. Hubbard, director, took place in the building, 132 West Eighty-fifth street, June 3. A program of sixteen numbers was well planned to show the various advanced pupils and their work. Piano, voice, violin and two piano ensemble numbers made up the program. Modern composers especially were well represented, a Beethoven sonata and Von Weber's "Rondo Brilliant" being the oldest musical works on the program. The frequent students' recitals at the Lachmund Conservatory have shown parents and students their work during the season, and the faculty concerts have brought forth many interesting compositions; both species

of recitals have found the headquarters crowded with a throng of interested listeners. At this commencement concert the pianists were, in order of their appearance: Misses Arndt, Woodhull, Dickinson; Hans Dohrenwend, Mrs. Coger, Miss Daniels, Miss Bartholomew, Miss Peck and Miss Greenbaum. The vocalists were Ruth Montgomery, Miss Harrison, Ruth Smith and Alice Wedle. The violinists were Maud Cruikshank and Otto Dohrenwend. Lewis M. Hubbard, who took the direction of the Lachmund Conservatory when the founder went to Seattle for his health, and Mrs. Hubbard (Brachvogel) have made many friends in this, their first New York season, and look forward to an increasing patronage next autumn.

Prof. Cornelius Rüben, Mus. Doc., of Columbia University, wife, and daughter Dagmar (the latter being the well known pianist), have gone to Europe for the summer.

Graduation exercises of Jenny Hunter's Kindergarten Training School at Aeolian Hall, June 5, showed that the music, so important a branch in this specialty of teaching, is well cared for at her institution, under Anna Taylor Jones. The forty attractive young girl graduates sang several dignified numbers, "Lovely Appear" (Gounod's "Redemption") being the most important. "We Welcome You," an arrangement of a popular German folksong by Goetz, a lullaby by Bennett, Gilchrist's "Froebel Hymn," and the class song, music by Bertha L. Smart, all these were on the interesting if overly long, program. Various little kindergarten songs, illustrating phases of the work with children, such as Finger Plays, Work Song (The Miner, The Blacksmith, The Carpenter) were sung with naturalness, and charmed the large audience. Delsarte dancing by the forty handsome girls, all attired in white, wearing corsages of sweet pea bouquets, and a "Chalk Talk" by Mary P. B. Shaw, illustrated on a large blackboard by Margaret T. Timm, and in which the audience saw a landscape grow into a pretty picture, with a child talking to the birds, bees and bugs, also commanded undivided attention. Thomas Hunter, LL. D., so many years principal of the Normal College (father of the proprietor of the Kindergarten School) delivered the address of the afternoon, full of progressive ideas, and showing youthful freshness of spirit. About one-third of the graduates are of New York, some from cities as far as Chicago, other-

from nearby suburbs. It was an absorbingly pretty affair, showing the manner and method of appealing to the child mind, and doing utmost credit to Miss Hunter. Words of praise are due the pianist and organist of the afternoon.

Manfred Malkin, the pianist and teacher, whose recital in Carnegie Hall with Ysaye brought him renewed honors and the admiration of hundreds who had not previously known of his merits as a solo pianist, has had an excellent season. His pupils have made gratifying progress, satisfactory to all concerned, and this thought goes with him on his summer vacation, now begun for a period of three months at his cottage at Watch Hill, R. I.

Eva Emmitt Wycoff, the soprano, has returned from a Western trip, singing successfully in Erie, Pa.; Detroit, Mich., and elsewhere. Of her singing the Detroit Journal said: "She has a voice of great volume and sweetness." The Free Press said: "Miss Wycoff's voice has immense volume, with sweetness of tone." She substituted for Harriet Barkley at the Central Baptist Church, Manhattan, June 8, the former having gone to Saratoga for the week.

Bianca Holley, the soprano, who met with such success at two recent Kronold concerts, one for the Fraternal Association of Musicians, the other at the Bowery Mission, singing songs by Kronold, substituted for Florence Hinkle at the West End Collegiate Church last month. The young singer is a ready reader, quick of comprehension, experienced and reliable, and should find a regular church position. Of her singing in concert the New Haven (Conn.) Evening Leader said:

May Music Festival.—Miss Holley looked dainty, lissome, blond and pretty. Her German songs were well given, the English songs carrying the house quite by storm, and bringing the singer back to bow her thanks. Her voice had a peculiarly resonant, clear quality, and rippled and thrilled throughout the house like a pure, gushing stream of water from the hillside.

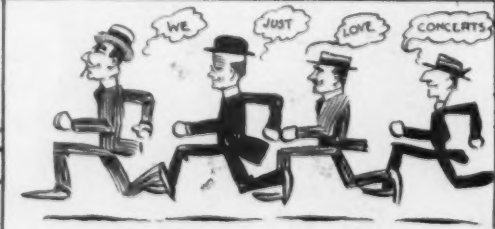
The Lambord Choral Society, formed last October, conducted by Benjamin Lambord, has given two important public concerts and five semi-private musical matinees, at which various prominent soloists and many gifted amateurs have appeared. Some little known choral and instrumental works by the American composers—Edward Manning, David Stanley Smith, MacDowell, Homer,



THOUSANDS ATTEND THE PARK CONCERTS. SOME FIND A LITTLE DIFFICULTY IN LOCATING THE BANDSTAND.



MUSIC HATH GOOEY EFFECTS IN JUNE



EVERY AFTERNOON THE MUSIC CRITICS HURRY THERE.



A BOON TO THE WEARY TRAVELLER.



ON A CLEAR DAY A MUSICIAN CAN HEAR THE BAND FROM ACROSS THE LAKE.

Ward, Gilbert and others—have been performed, and the following artists have aided in making the first season successful: Wilhelm Bachenheimer, baritone; De Los Becker, tenor; Mrs. William Mason Bennett, piano; Edouard Dethier, violin; Clarke Gibson Daly, baritone; Paul Dufault, tenor; Lillian Eubank, soprano; Elsa Fischer, violin; Joseph Girard, oboe; Benjamin Lambord, piano; Clementine Tetedoux Lusk, soprano; Edward Manning, violin; Julie Ferlin Michaelis, violin; Henriette Michelson, piano; Lucie Neindhart, viola; Carolyn Neinhart, cello; Mrs. Raymond Osburn, soprano; Francis Rogers, baritone; Burnet C. Tuthill, clarinet; Gilda Varesi, dramatic reader; Corinne Welsh, contralto; Elizabeth Wheeler, soprano; William Wheeler, tenor; Grace Williamson, contralto.

S. Reid Spencer, specialist in the teaching of harmony, read a paper on that subject before the New York State Music Teachers' Association last year, which he has had reprinted. It is full of much good sense and suggestions for proper study of this subject, usually considered so abstruse. He is open for engagement by some nearby school.

Gurlé Luise Corey, whose unusually beautiful voice, developed under Emma A. Dambmann and Oscar Saenger, has caused delighted comment wherever she has sung, has closed a successful season. Many critics pronounce her voice and interpretation very beautiful, all the more remarkable because of her youthfulness. Her singing of coloratura works, German lieder and arias is equally delightful, the voice extending to a high E above the staff.

At Charlotte A. Loesch's annual recital, Carnegie Hall, May 31, her pupils distinguished themselves. Harold Land, popular baritone, soloist at St. Andrew's Church, Yonkers, an undergraduate of New York University, assisted, singing songs by modern composers with fine voice and style.

Dr. J. Christopher Marks, president of the National Association of Organists, in connection with the regular annual convention, to be held this year at Ocean Grove, August 4 to August 9, is one of the incorporators of "The Rumpus Club" of the association. The following, relating to this unique club, appeared in the current issue of the N. A. O. News:

THE "RUMPUS CLUB" OF THE N. A. O.

It was the morning after! The National Convention of Organists had been brought to a successful close with a banquet, and the next morning a dismal looking crowd of about forty organists met at the Auditorium and asked each other, "What can we do?" Some one suggested that another convention be called forthwith. No sooner said than done. Rafael Navarro, the fun-maker of the convention, was made chairman. The various resolutions offered and adopted were wonders of their kind. Fake telegrams were sent and received. The salary of every organist in the association was ordered doubled at once, and the specifications for new organs were something never before heard of. It took three days to adopt the constitution and by-laws, which as finally passed, reads as follows:

CONSTITUTION.

Article 1. This organization shall be known as "The Rumpus Club of the N. A. O."

Article 2. Its only object is to have a good time at all times, whenever and wherever convened.

Article 3. The club will hold an annual convention the day following the adjournment of the convention of the National Association of Organists and will assemble daily until the members shall have spent their last nickel.

Article 4-11-44. Nothing doing!

BY-LAWS.

Article 1. All members in good standing of the National Association, who will stay at the place of meeting of said convention at least forty-eight hours after adjournment, will be admitted to membership in the Rumpus Club, provided they can stand the ordeal of initiation.

Article 2. The officers of the Rumpus Club are: President, secretary, treasurer, chairman of the executive committee, chairman of the entertainment committee and chaplain.

Article 3. The president will preside. The secretary will secret. The treasurer will treasch. The chairman of the executive committee will execute. The chairman of the entertainment committee will get busy. The chaplain will precent and do things.

Article 4. Members must be initiated and be given the password and the yell of the club, and then they must promise and swear:

1. Never to pull out reeds when not intimately in touch with their organ tuner.

2. They must always reverence the name of and encourage the love of our patron "Saint Salary Day."

3. They must in all their deliberations, keep away from the teachings of Ananias, and at all times stand close to the truth, the whole truth, and nothing but the truth.

Article 5. Members will not be permitted to use sling-shots or baseball bats when arguing with their music committees.

Article 6. All members are expected to have been born organ builders of the first rank, and they must submit a set of first-class specifications in writing to prove the fact.

Article 7. They must forswear the use of "Tremulants" of any kind, either in their organs or in the vocal organs of their singers unless otherwise provided for in the constitution and by-laws.

Article 8. They must refrain from leaving on their consoles either chewing gum, hat pins, peanut shells or cigar butts.

Article 9. They must always greet each other with the password of the club and extend both hands of fellowship to any organist or choirmaster out of a job.

F. W. Riesberg's piano pupils, with John Barnes Wells, tenor, and Bessie Riesberg, violinist, co-operated in a recital at Park Hill Country Club, June 3. Ray Krooks, Samuel Jacobs and Alan Wikoff were the solo pianists,

playing with brilliant technic and understanding. Mr. Wells' singing was truly delightful in all respects, so that he had to sing encores. Elsewhere appears reprints of press notices from Yonkers papers, as also of Bessie Riesberg's violin playing. Mr. Riesberg announces that various forms of illness had recently visited the junior class, which is under the tutelage of Clara S. Woods, so they were unable to take part. In the early autumn he will give a scholarship to some talented Yonkers pianist, to be open to competition.

Alexander Russell, concert director at Wanamaker's, was a busy man last week, with the daily matinees, at which he played the following pieces on the big pipe organ:

Prelude in C sharp minor.....Rachmaninoff
The Swan.....Saint-Saëns
Meditation from Thaïs.....Massenet
Pilgrims' Song of Hope.....Baisie
Badinage.....Herbert
Fanfare d'Orgue.....Harry Rowe Shelley

Moritz E. Schwarz's organ recital program at Trinity Church for next Wednesday, June 18, 12.20 noon, is printed below.

1913-1914

MR. PADEREWSKI

MR. KREISLER

AND

MISS FARRAR (Oct. only)

DIRECTION: C. A. ELLIS,
SYMPHONY HALL,
BOSTON.

ed below. Today, June 11, at 12.20 o'clock, he plays works by Gigout, Bellando, Chaminade, Miller and his own "Sursum Corda." There is but one more recital on this season's schedule, that of Wednesday, June 25:

Grand Chœur Dialogue.....Gigout
Sursum Corda.....M. E. Schwarz
Offertoire.....Bellando
Serenade.....Chaminade
Festival March.....Miller

Gladys Tallman, a piano pupil of Henrietta Cammeyer, has finished the course at Columbia University leading to the degree of master of arts and of bachelor of music; she is the only one on whom the Mus. Bac. degree was conferred this year.

Ray Krooks is a young pianist who won honors at a recent concert at Park Hill. She has talent and has already begun to teach, having a growing class in Brooklyn, her home.

Dr. William C. Carl, the noted organist, has been elected an honorary member of the Society of Musicians of Buffalo, New York. Dr. Carl recently made his twentieth concert appearance in that city and has now had this honor conferred upon him.

Dr. Carl has been engaged for the seventh time at Allegheny College, next week, when he will play during commencement, June 17 and 18. On Monday last Dr. Carl played at a recital in the First Presbyterian Church, Bloomfield, N. J., assisted by Gwyllim Miles, the baritone.

Commencement exercises at City College take place on the coming Sunday, June 15, at 4 o'clock, in the Great Hall. Preceding this, Professor Baldwin will give an organ recital, playing Guilman's first sonata, op. 42; Krebs' con-

cert fugue in G; Beethoven's "Allegretto" from the seventh symphony; Grieg's "In the Morning" (from "Peer Gynt"); Schubert's "Serenade," and Elgar's "Pomp and Circumstance March."

One hundred concerts is the record achieved in the course of piano and vocal recitals given by the students of the Figue Musical Institute, of Brooklyn, New York. This is an interesting statement, to be sure, but of far greater importance is the fact that the pupils, who have studied at this musical institute, are winning laurels wherever they are heard. In celebration of the one hundredth musicale, the June program was divided into three parts, occupying three evenings—June 6, 10 and 13—and consisting, in all, of forty-one numbers. The programs on June 6 and 10 were unusually attractive and all who took part played well and were a credit to their teachers. Carl Fiqué and Katherine Noack Fiqué, to whom is due the success of the Figue Musical Institute pupils, have worked hard and long to bring out in their students the fine points that have characterized the piano instruction of Mr. Fiqué and the vocal teaching of Mrs. Fiqué. The two concerts in question have proven conclusively the splendid results of these artists' teaching. The programs for the first two evenings follow:

FRIDAY EVENING, JUNE 6.

Prelude, C sharp minor.....Rachmaninoff
Kammenoi Ostrow.....Rubinstein
Christine Heingartner.
Album Leaf.....Fiqué
Dance Caprice.....Fiqué
Elizabeth Werberg.
Rigoletto Fantasy.....Liszt
Flora Bershad.
Nymphs et Sylvains.....Bemberg
Dein gedenk' ich, Margarethe.....Meyer-Helmund
Bonnie Sweet Bessie.....Gilbert
Elizabeth Reid.
Silent Night.....Gillet
Gavotte Humoresque.....Fiqué
Ida Boehmeke.
Fantasy on Wagner's Lohengrin.....Dorn
Charlotte Katz.
Hungarian Fantasy.....Liszt
Lois Pinney Clark.
Orchestral accompaniment on second piano.
To You.....Spencer
Du bist wie eine Blume.....Capitol
Flower Song from Faust.....Gounod
Gertrude Ronnenberg.
Harmonies du Soir.....Liszt
Tarantella.....Moszkowski
Katherine Maguire.
Träumerei.....Richard Strauss
Gardens Under the Rain.....Debussy
Jessie Cohn.
Grande Polonaise, A flat.....Chopin
Nachtstück.....Schumann
Wedding Day.....Grieg
Alice Christensen.
Aria from I Vespri Siciliani.....Verdi
Berceuse from Jocelyn.....Godard
Sunlight.....Ware
Christine Müller.
Eighth Hungarian Rhapsody.....Liszt
Dorothy Heinlein.
Etude, A flat.....Chopin
Etude, C minor.....Chopin
Etude, F minor.....Chopin
Antonio Miranda.
Fantasia Eroica for two pianos.....Miranda
The composer and Carl Fiqué.

TUESDAY EVENING, JUNE 10.

Grand Septuor.....Hummel
Clara Heckerling.
Instrumental accompaniment on second piano.
Menuetto and Allegretto from Sonata op. 31, E flat.....Beethoven
Una Braham.
Zingara.....Chaminade
Eva Olson.
Allah.....Chadwick
Ich Liebe Dich.....Mildenberg
Come Where the Lindens Bloom.....Buck
Edythe Norris.
Pierrot Waltz.....Seybold
Henry Krieger.
Berceuse.....Chopin
On the Mountains.....Grieg
Florence Haslam.
Prelude, The Raindrop.....Chopin
The Nightingale.....Liszt
Minnie Singer.
A Memory.....Park
Mutter, Mütterchen.....Meyer-Helmund
Spring.....Stern
Mary Pendlebury.
Album Leaf.....Fiqué
Dance Caprice.....Fiqué
Ellnor Lange.
Concerto in E flat, Adagio and Finale.....Weber
Molly Kubert.
Orchestral Accompaniment on second piano.
Aria, O Fatal Gift, from Don Carlos.....Verdi
Lenz.....Hildach
Sunset.....Buck
Anna Treckmann.
Fantasia.....Chopin
Second Hungarian Rhapsody.....Liszt
Samuel Wilenski.
Aria, Una Voce Poco Fa, from Barber of Seville.....Rossini
Ich Grolle Nicht.....Schumann
A June Morning.....Willeby
Vivian Melhado.



Photo by Jos. Skalicky, Pisch.

Corriere Adriatico, Triest, 23 Nov., 1912.

Sascha Culbertson is a young virtuoso of the very first order. He enjoys a great reputation, awakes enthusiasm and by his enchanting style arouses ovations from the public. The cause of his success lies in the perfect, well balanced fusion of a highly developed musical feeling combined with a technique which leaves one wondering. In no other way can one understand how this gifted disciple of the immortal Polina (who is the most noble of the chorus of muses of Phœbus Apollo) can extract from an ordinary instrument such magic sounds. They issue forth with multiplex rhythm, and in the most varied forms of delight and refresh with joyous and pleasing accents, to impose with majestic tones, to move with heart-rending lamentations and sobbings of desperation. A crowd of images of ideal purity, dreams of joy and beatitude caress and intoxicate the soul that seems to listen entranced to songs of another world. The musical effects that Culbertson produces are of a marvelous purity and range. They are produced not by imitating but by creating, so that each piece acquires force, brilliancy, efficacy and new life. Excelling in pianissimo and staccato, vigorous and precise in agitated and impassioned phrases, perfect in pizzicato, most accurate in his attack, Culbertson, although still very young (not yet twenty years of age), impresses with his art, an art worthy of the greatest attention and of the highest admiration. The public applauded enthusiastically every number of the splendid programme and after the "God Save the King" he was accorded a perfect ovation.

Il Piccolo, Triest, 23 Nov., 1912.

Sascha Culbertson reappears among us as a perfect virtuoso, endowed with the purest talent. The astonishing geniality of his art is shown in unfailing originality and ideal beauty. Culbertson has ruggedness through a vigorous temperament. He conquers by force, sometimes even by violence. But he is an individuality, he plays with magnificent ardor, there burns always in him an intense passion, which, united with the prodigious facility with which he overcomes the greatest difficulties and solves the most difficult acrobatic problems, make of this youthful performer (Culbertson is scarcely nineteen) one of the most illustrious personalities of the musical world. It is superfluous to add that Sascha Culbertson played with the rarest ability all the ponderous programmes of the concert given by him last night in Schiller's Hall, rendering with impressive mastery and exceedingly difficult Concerto No. 1 in E major by Vieuxtemps, rendering like a master of his art the mighty "Chaconne" by Bach, and rivaling Paganini in the intricate variations of the English national anthem. The public applauded as if transported, and yielding to the insistency of the final ovation, the artist gave an extra number.

L'Indipendente, Triest, 23 Nov., 1912.

Sascha Culbertson gave his return concert last night at Schiller's Casino. As at his first appearance last winter, Culbertson again enchanted his audience by his brilliant and masterful playing. Edvard Grieg's sonata in C minor found in him a passionate interpreter, who knew how to accentuate all the finer passages of the rugged northern music. His execution of the E major No. 1 Concerto by Vieuxtemps, in which we listened to singing of marvelous brilliancy, gave particular pleasure. Then followed Bach's famous Chaconne, a nocturne by Chopin, and Nicholas Paganini's variations on the English national anthem, each rendered in a truly masterly manner. Culbertson received an ovation from the audience, who continued to applaud until an extra number, Dvorák's "Humoresca," was granted them and this was also received with further hearty rounds of applause. (Advertisement.)

Dreams of Love.....Liszt
Carreno Waltz.....Kronke
Orah Trull.

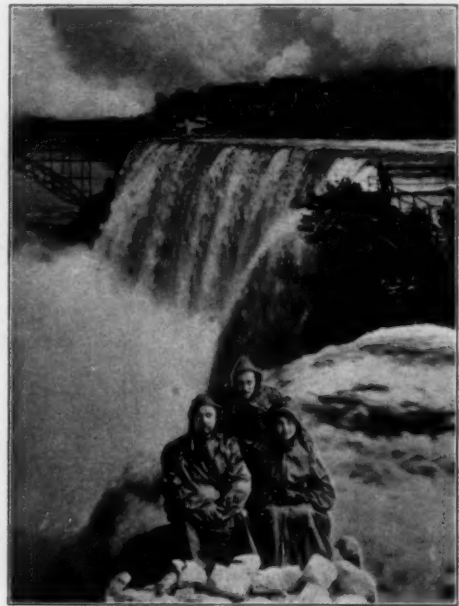
The following program, which will make up the third part of the concert scheme, will be given on Friday evening, June 13:

Concerto in F sharp minor.....Hiller
Jennie Gould.
Orchestral accompaniment on second piano.
God Guard Thee.....Figué
Transcription of the Farewell Song from Nessler's Trumpeter of Säkkingen.
Florence Groves.
Jewel Song from Faust.....Gounod
Du Fragst Mich Täglich.....Meyer-Helmund
June.....Beach
Edna Meinken.
Sixth Hungarian Rhapsody.....Liszt
Elsa Kanschra.
Nocturne, G minor.....Chopin
Serenata.....Moszkowski
Jacob Deutscher.
Ballade, A flat.....Chopin
Elsa Golding.
Ricordanza.....Liszt
Anna Christine Schmidt.
Aria from Samson et Dalila.....Saint-Saëns
Nur wer die Sehnsucht kennt.....Tchaikowsky
Irish Folksong.....Foote
Alice Mulestein.
Fantasy on Verdi's Traviata.....Ascher
Lena Kirschenmann.
Rheingold Idyl.....Wagner-Figué
Spanish Caprice.....Moszkowski
Catharine Northrup.
Variations on an air from Donizetti's Elisire d'Amore.....Thalberg
Dorothy Royden.
Polonaise from Mignon.....Thomas
Auf Flügeln des Gesanges.....Mendelssohn
Chanson Provençale.....Dell'Acqua
Millicent Jeffrey.
Impromptu.....Carpenter
Melody for Left Hand.....Weber
La Campanella.....Liszt
Hazel Carpenter.

Listed below are the soloists who have taken part at the 100 concerts given by the Fiqué Musical Institute: Vocal students—Frances Blankmeyer, Frieda Bruning, Mabel Covert, Gertrude Gugler, Charlotte Hague, Catherine Hul- len, Mrs. Lillian Boschenick, Millicent Jeffrey, Grace Kempner, Emily Kloth, Mary Lees, Mae McCann, Edna Meinken, Christine Muller, Vivian Melhado, Alice Mulestein, Laura U. Newton, Edythe Norris, Mary Pendlebury, Elizabeth Reid, Elsie Riemann, Gertrude Ronnenberg, Augusta Schmalkuche, Anna Schorling, Augusta H. Snyder, Anna Treckmann, May Louise Woodworth. Piano students—Eda Ahrens, Mary Baker, Charlotte Banta, Carrie Anita Barr, Olga Beatus, Herbert F. Beck, Augusta Bennett, Helen Bernstein, Abraham Bershad, Flora Bershad, Emma Blohm, Ida Boehmcke, Dorothy Boyden, Una Braham, Lillian Briggs, Edith Brown, Alma Browning, Jennie Budell, Ruth Butterfass, Sadie Canter, Hazel Carpenter, Leila Chevalier, Alice Christensen, Lois Pinney Clark, Jessie Cohn, Dorothy Comstock, Mary Comstock, Charlotte Delventhal, Jacob Deutscher, Robert Dods, Margaret Dusenberry, Elsie Eastman, Eda Eggers, Evelyn Elliott, Alice Evens, Minnie Fiala, Hortense Firuski, Bertha Furgang, Augusta Glanc- kopf, Elsa Golding, Anna Goldstein, Jennie Gould, Clara Gretsich, Florence Graves, Charlotte Hague, Mrs. J. B. Haig, Frieda Hammer, Catherine Hammerer, Mrs. Grace Lidford Harper, Edna Harris, Phebe Haskell, Florence Haslam, Clara Heckerling, Christine Heingartner, Etta Henning, Minnie Hillman, Celia Huberty, Marie Huberty, Edward C. Huelle, Lillian Jenkins, Elsa Kanschra, Char- lotte Katz, Grace Kempner, Estelle Kirschbaum, Lena Kirschenmann, Elinor Koch, Henry Kramer, Lulu Krauss, Henry Krieger, Mollie Kubert, Daniel Lamke, Elinor Lange, Jennie Liebmann, Mildred Linde, Louisa Linn, Katherine Luca, Sethena Lyon, Edith MacNaughton, Katherine Maguire, Charlotte Marble, Grace Maske, Flor- ence Mayer, Edna Meinken, Charlotte Meyer, Herman Meyer, Anna Miller, Vivien Miller, Antonio Miranda, Emma Muegge, Henry Muegge, Jr., Louise Mygrant, Lena Nadoolman, Ethel Neumann, Elva Newton, Katherine Noack, Mary Nolan, Edythe Norris, Catherine Northrop, Eva Olson, Grace Powers, Merrell Powers, Elizabeth Reimers, Helen Reusch, Elsie Riemann, Edith Roberts, John J. Rooney, Mrs. Gulian Ross, Edith Rothfeld, Lotta Russak, Cornelia Sackett, Wilma Scheffler, Anna Christine Schmidt, Adelaide Schorling, Louise Scott, Pauline Scott, Florence Seidenberg, Jeanette Seidenberg, Edna Seligmann, Ella Senft, Minnie Singer, Ethel Slafer, Flor- ence Slafer, Lily Slafer, Adeline Smith, Bessie Sparrow, Mattie Spower, Florence Spower, Florence Stagg, Helen Price Stagg, Alma Steiner, Adele Stern, Carrie Stern, Amelia Sutheimer, Carrie B. Taylor, Ether Thorner, Ma- bel Tilton, Effie Tingley, Eleanor Treadwell, Orah Trull, Aurelia Twitchell, May Van Dusen, Henry Wagermann, Mabel Corey Watt, Charles Welch, Elizabeth Werberig, Tessie Whelan, Elsie Wilckens, Samuel Wilenski, Anna Wolcott, Edward Wolf, Caroline Young, Madeline Za- briskie, and Emily Zitzmann.

Noted Artists at Niagara Falls.

The week of May 12 was a very busy one for Anna Case, soprano of the Metropolitan Opera Company, inasmuch as during the week she made four appearances, with a good



ANNA CASE, CARLOS SALZEDO, THE HARPISST, AND FRED. O. RENARD, THEIR MANAGER, ENJOYING AN AFTER- NOON AT NIAGARA FALLS.

deal of traveling between each, the schedule including three recitals, assisted by the celebrated French harp virtuoso, Carlos Salzedo, also of the Metropolitan forces, and an appearance as soloist with the Ladies' Music Club of Scranton, Pa.

An afternoon was spent in seeing Niagara Falls, whose beauty and grandeur greatly impressed the young artist.

The accompanying picture was taken just after emerging from the tunnel on the Canadian side.

The following represents the most recent opinion of the press relative to Miss Case's brilliant successes:

Of the visiting artists Anna Case, soprano of the Metropolitan Opera Company, held her hearers spellbound, a voice of opulent resourcefulness, beautiful in all its parts, well moulded, well placed, well modulated and under perfect control, while her vocal support seems to be almost perfect, the possessor of a legato that permits her to portray the subtler things of music with ease of an evening zephyr.

Controlling, as she does, her dynamic technic, she has a means of expression seldom acquired by singers of more experience and years. She stands as one of America's most brilliant promising stars. She has temperamental equipment, vocal range, powers that will place her safely among the favored few. She thrilled her audience last evening as they never were thrilled before.—Scranton (Pa.) Truth, May 14, 1913.

Miss Case has a voice of wondrous beauty, and a sweet and altogether charming stage presence. She was a delight to the eye, while the exquisite beauty of her voice thrilled the heart. In a later group of songs, she so pleased with "A Song of India," by Rimsky-Korsakow, that she acceded to the request of the audience and repeated it. Her voice is rich and flowing and her powers of sustaining and modulation wonderfully developed.—Elmira (N. Y.) Advertiser, May 13, 1913.

The imitative powers of voice were beyond conception. Her sound sustention in clearest prolonged notes was surprising. It is difficult to conceive of a voice of such exquisite training so even and marvelously maintained in all its registers.—Star-Gazette, El- mira, N. Y., May 13, 1913.

Miss Case is undoubtedly as charming a singer as America can show. Her very appearance, her "walking on," is a delight, and a lesson to any young artist. Young herself in years, she is finished in her art. Her voice (reaching to F in alt, in the "Traviata" aria) is a thing of loveliness. Her enunciation is marvelous. The group of songs was selected with consummate skill, and showed the best capabilities of an artist who leaves none but the most de- lightful of memories.—Waterbury (Conn.) American, May 23, 1913. (Advertisement.)

Sammarco's Triumph at Le Figaro's Tea.

Mario Sammarco, whose Paris triumphs have been bril- liant at the new Theater des Champs Elysees, sang on the afternoon of May 6 at one of the popular series of after- noon teas given by Le Figaro of that city. Speaking of the eminent baritone's singing, Le Figaro says:

M. Sammarco is one of the most admirable baritones of whom the new company at the Theatre des Champs Elysees can boast. The last performances of "Lucia di Lammermoor" and of the "Barber of Seville" have made us love this warm, tender, caressing voice, so beautifully Italian. Before triumphing on the stage of the Avenue Montaigne, this rival of Titta Ruffo and Battistini won other victories in New York at the side of Caruso; he has been acclaimed here by our audience. Accompanied at the piano by Emile Bourgeois, M. Sammarco sang splendidly the aria of Figaro. In "April," by Tosti, the enthusiasm of the audience was even still greater, and as our friends by frenzied applause urged the eminent artist to return to the stage, he sang another melody by Tosti, one of the most famous—that exquisite "Chanson d'Amour," which no one can sing better than he. (Advertisement.)

David Bispham in Three Striking Poses as Gomarez the Astrologer in Florida's Grand Opera "Paoletta," Produced at Cincinnati, O., During September 1910.



GOMAREZ IN ACT I.

THE DEATH OF GOMAREZ IN ACT III.



IN ACT II HE HAS USED MAGIC TO BECOME YOUNG AGAIN.

Carré Conducts "Chimes of Normandy."

Planquette's "Les Cloches de Corneville," popular in England and America under the title "The Chimes of Normandy," has served as the basis of the season's work for the Westwood (N. J.) Choral Society. So successful have been the performances of this operetta in concert form that, although of the necessary omission of the dialogue and action, it is less acceptable for concert purposes than other operatic material; nevertheless, so creditably has the music been presented that the absence of these essentials did not mitigate against its enjoyment in abbreviated form. The fourth performance was given at Odd Fellows' Hall, Westwood, N. J., on Wednesday evening.

Photo by Mishkin Studio, New York.
GEORGE CARRE.

June 4, and was presented for the fifth and last time on Tuesday evening, June 10, at Oradell, N. J., which closed the season.

Since George Carré assumed the directorship three years ago, the club has made marked strides in the art of choral singing, and reflects great credit upon him who has labored so faithfully and with such ability and skill to mold it into an organization which is not ashamed to stand before musical critics. The club now numbers sixty active members, with an associate membership list entirely filled. Westwood is justly proud of this club. The people are enthusiastic and have rallied nobly to its support, be-

cause they realize the advantage of having the opportunity to listen to good works well rendered and ably interpreted. In the performance, last week, there was noticeable a firm attack and release, fine tempi, excellent phrasing and good balance. "All Who for Servants" was rendered with zest, spirit and precision, the girls' chorus "Scandal Monger" with invigorating, rhythmic effects, and the male section rendered "Let Our Torches" most acceptably, the staccato work being clean and even. This was worked up to a brilliant climax later by the addition of the girls' voices. The altos were not as precise as the other sections.

With the exception of the overture (omitted on account of the impossibility of producing the orchestral effects on the piano) and one small duet in the third act (omitted because of the length of the program), the entire score was given which, by the way, is more than one hears at a performance on the stage. Mr. Carré conducted with energy and mastery, and not only brought out the beauties of the music but elicited the best efforts of the singers. The quintet, "Cold Sweat Is on My Brow," was one of the most enjoyable numbers in which the director supplied the extra tenor voice. The soloists were Marie Stoddard, soprano; Horatio Rench, tenor; Donald Chalmers, bass—all of whom acquitted themselves most acceptably and were the recipients of deserved applause.

It is a pity that Westwood does not provide better accommodations for so worthy an organization.

Jacques Thibaud's "Strad."

Jacques Thibaud's famous Stradivarius is a possession of which the French violinist is extremely proud, for there are perhaps few violins which approach it in beauty of tone. Thibaud, who is to visit America next winter under London Charlton's direction, purchased the instrument ten years ago in Paris, which has been his home during his entire career. The "Strad" had been the property of Baillot, a famous master of the early part of the nineteenth century, and it was secured by Thibaud at a bargain, its monetary value, at the present time being considerably larger than the figure paid for it by the violinist in 1893.

Thibaud's forthcoming tour will be the first in this country in ten years, though the sensation his playing created at the time of his previous visit is still remembered. His initial appearance in New York was with the Wetzel Symphony Orchestra, a concert to which the Herald referred as one of the most notable of the season, adding:

The center of the stage, however, belonged to M. Thibaud, an artist of undeniably high attainments. The French violinist's salient quality is sanity. Serious and self-possessed, he sought recognition not by sensational feats of technic, but by exhibiting a mastery of tone and ripe understanding. Insistent and enthusiastic recall left no doubt of his achievement of popular success.

The Tribune referred to Thibaud's performance as "a gratifying feature of the concert, an extremely gratifying feature"; while the Sun, in commenting upon the soloist, said:

His mastery of the fingerboard is large. His stopping is clean and accurate. His bowing is elegant and instinct with graceful

vivacity. His spiccato is as clear as crystal and his staccato as crisp as the sparkle of a frosty morning.

The World characterized Thibaud as "poetic in his playing, dreamy in his conceptions, romantic in the melancholy of his manner." "And above all," said the same journal, "he is a very superior violinist. His tone is big in volume and sweet in quality, his intonation pure, his phrasing artistic." (Advertisement.)

Leschetizky Praises Eleanor Spencer.

During a period of several years Eleanor Spencer, the American pianist of Chicago, was one of the most



ELEANOR SPENCER.

brilliant pupils of that most famous of piano masters, Theodor Leschetizky, at Vienna. Leschetizky took a keen interest in the youthful American, for whom he prophesied a brilliant future; and when she left him on the completion of her studies, he wrote the following testimonial for her:

The undersigned certifies with pleasure that Eleanor Spencer, who pursued her piano studies with him for several years, has by means of her high endowments and her serious industry attained to a height in the art of piano playing which will enable her to take up the career of pianist with extraordinary success, and in this my best wishes accompany her.
THEODOR LESCHETIZKY,
March 14, 1910.

ALICE

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The New York College of Music, 128-30 East 58th street, and the New York German Conservatory of Music, 306 Madison avenue (near 42d street), both under the artistic and business direction of Carl Hein and August Fraemcke, fill such an important place in the metropolitan musical life that their merits are well known.

Mr. Hein's features are especially familiar to lovers of the German male chorus; it is said he directs a different chorus every evening of the week, and as director-in-chief of the Northeastern Sangerfest of four years ago, held at Madison Square Garden, New York, he became known to wider circles. Mr. Fraemcke plays frequently with leading orchestral organizations, in chamber music, etc., and is recognized as a leader among American pianists.

This issue of THE MUSICAL COURIER presents on the front cover a recent picture of the College of Music building, which has an excellent recital hall, in constant use, roomy executive offices, and commodious studios. There also appear on the cover pictures of the directors, as "inserts," and the program of the commencement of the College of Music, which takes place tomorrow, Thursday, June 12, in the hall of the Engineering Societies' Building, 29 West 39th street, 8:15 o'clock.

The commencement of the German Conservatory of Music takes place in the same hall, Tuesday evening of next week, June 17. For both these affairs tickets have to be procured at the offices, 128-30 East 58th street, or 306 Madison avenue, as no tickets are obtainable at the hall.

The schedule of concerts, lectures, recitals, etc., given by these institutions during the past season shows a record of constant activity; there are always numbers of pupils of both sexes ready to play, sing, recite, etc., and all these affairs are given in the hall of the College of Music. Here is the record:

CONCERTS, LECTURES, ETC., SCHEDULED FOR SEASON 1912-1913.

Tuesday evening, November 5, 1912, chamber music by members of faculty at College Hall.

Friday evening, November 22, 1912, students' concert at College Hall.

Thursday evening, December 19, 1912, students' concert at College Hall.

Friday evening, January 10, 1913, chamber music by members of faculty at College Hall.

Tuesday evening, January 21, 1913, students' concert at College Hall.

Thursday evening, January 30, 1913, Wagner evening at College Hall.

Thursday evening, February 6, 1913, Wagner evening at College Hall.

Friday evening, February 14, 1913, junior class concert at College Hall.

Tuesday evening, February 25, 1913, students' concert at College Hall.

Friday evening, March 14, 1913, chamber music by members of faculty at College Hall.

Thursday evening, March 20, 1913, Wagner evening at College Hall.

Tuesday evening, March 25, 1913, students' concert at College Hall.

Tuesday evening, April 8, 1913, lecture at College Hall.

Friday evening, April 18, 1913, students' concert at College Hall.

Tuesday evening, May 6, 1913, lecture at College Hall.

Friday evening, May 16, 1913, students' concert at College Hall.

The work of both the College of Music and the German Conservatory is on similar lines, so that the following descriptive matter, while written about the College, applies equally to the Conservatory; it is from The Sun, under date of May 4, 1913:

NEW YORK COLLEGE OF MUSIC,
128 and 130 East Fifty-eighth Street, New York.
CARL HEIN, AUGUST FRAEMCKE, DIRECTORS.

The New York College of Music, of which Carl Hein and August Fraemcke are the directors, was established in the year 1878. With the present season the college entered upon its thirty-fifth year of uninterrupted success. There is no reason to doubt that it can and will continue to stand alone on its merits. A proof of the dignity and standing of a large music school is to be found in the results of its work as shown in public.

The concerts given during the present season in the hall of the College of Music, and the graduation exercises held in Carnegie Hall last spring, served to demonstrate the efficient work carried on at this noted institution.

The attitude of great artists and of talented musicians toward the college is that of cordial regard and respect. Jadasohn, Paderewski, Hofmann, Sembrich, Gade, Marteau, Weingartner, Rachmaninoff, Scharwenka and Otto Neitzel are among the artists of world-wide fame who have appeared before the pupils of the New York College of Music. Each one of these great artists spoke in the highest terms of the playing of the pupils of this institution.

They all showed their interest by giving impromptu recitals, to the great delight and encouragement of the students. Rafael Joseffy, Leopold Godowsky and Alexander Lambert (as director)

were associated in former seasons with the New York College of Music. It is with great pride that the college can claim the honor of having numbered these great virtuosos as members of its faculty.

The college building, located at 128 and 130 East Fifty-eighth street, is centrally situated and is entirely apart from business streets. It is easily accessible from both east or west by surface cars and by elevated trains. Its course of study is divided into eight grades grouped under four general divisions, viz.: Elementary, preparatory, intermediate and advanced. The courses embrace many of the principal works of the masters, as it is possible to study thoroughly with a correct execution and interpretation in the time allotted to the course. Systematic instruction with a view to enable pupils to graduate is also given. Realizing the need of competent supervisors and teachers of music in public schools the college has also organized a department of public school music in order to equip students aiming to be school music supervisors for the requirement of their positions, to prepare candidates for the supervisor's examination by the Regents of the State of New York and to provide class teachers in public schools and students in training schools with the means of securing practical instruction in methods and in such parts of the work as they need special instruction. This course is in charge of Frank R. Rix, director of music in New York city schools.

Carl Hein and August Fraemcke were fellow students in Germany. Mr. Hein is known far and wide as a conductor of German choral organizations, Mr. Fraemcke as one of the leading pianists in America. Both are heads not only of the New York College of Music, but also of the New York German Conservatory of Music at 306 Madison avenue.

Following is the program for the German Conservatory commencement, at the hall of the Engineering Building, 29 West 39th street, Tuesday evening, June 17:

Quartet for piano, violin, viola and cello.....	Beethoven
Messes S. Bischoff, E. Wuestenhofer.	
Messrs. Carl Klein and Herman Moore.	
Liebestreu	Brahms
Ständchen	Strauss
Ida Kegerer.	
Concerto, A minor, first movement, for piano.....	Schumann
Marta Klein.	
Adagio and fugue in G minor, violin alone.....	J. S. Bach
Leon Dascheff.	
Seguedille, Carmen	Bizet
Habanera, Carmen	Bizet
Blanche Outwater.	
Trio, op. 49, F major, first movement, for piano, violin and cello	Gade
Messrs. A. J. Jordan, G. Reidy and Geo. Namias.	
Open for the student receiving gold medal.	
Mad Song, Hamlet	Thomas
Minna Wessel.	
Airs Hongrois, for violin.....	H. W. Ernst
Gerald Reidy.	
C. Escher at the piano.	
Valse, Fledermaus	Strauss-Schütt
Lulu Mueller.	
Awarding of gold medal, diplomas and certificates.	
Spring Song	Julia Orr Ludlow
Ladies' Chorus.	

(Advertisement.)

Mary Newkirk Praised by Press.

Mary Newkirk, one of the most prominent among the Philadelphia contraltos, has just completed an unusually successful season, and has received among her many laurels the praise of the critics and public alike.

Miss Newkirk, who is a member of several musical organizations, including the Mendelssohn Club and the Matinee Musical Choral, is also the contralto soloist with the Mozart Quartet, first alto in the New Century Quartet and contralto soloist in the Second Presbyterian Church at Germantown, Pa.

There are few Philadelphia singers who have been so much in demand as Miss Newkirk, and wherever she has appeared her singing has always brought forth enthusiastic applause and splendid criticisms from the press. She is a favorite not only in Philadelphia but in other places where she has been heard, and her engagements have been numerous. Next season, if predictions come true, Miss Newkirk will be heard oftener and her concerts and recitals promise to attract even larger patronage than ever before.

At a concert given recently in Estey Hall, by the Mozart Quartet, the Philadelphia Record spoke of Miss Newkirk as having an unusually fine organ of true contralto quality.

Egenieff Not to Sing in "Parsifal."

M. H. Hanson announces that Franz Egenieff has definitely declined the flattering offer to sing Amfortas in London next January, when "Parsifal" will be presented for the first time in Covent Garden. Mr. Egenieff will thus have an uninterrupted American season, and the various dates booked for January will remain as originally planned.

ABOUT LOCAL MUSICIANS.

ALFRED METZGER, IN THE PACIFIC COAST MUSICAL REVIEW, MAY 31, 1913.

THE MUSICAL COURIER of New York, a paper which we consider the biggest and most influential musical journal in the world, and which, on account of its exalted position we expect to be conservative and dignified, published a big editorial article in its issue of May 14 headed "World's Fair Music." The article, which occupies more than a page, is introduced with an editorial article appearing in the Oakland Tribune of March 3. It is sufficient for our purpose to quote from this editorial the following paragraph:

The people of the Pacific Coast must be interested in the musical scheme of the San Francisco World's Fair, and as the World's Fair is to be an international exposition to which all nations have been invited the music at the World's Fair must be international, it seems to us, and to be international it cannot be a local San Francisco musical exploitation for the credit and for the advantage of our own local or Pacific Coast musicians. We must appeal to a higher or to a broader constituency. Every city has its local musical cliques and our community is not free from this division, and as evidence we point to the present condition in San Francisco, with a direct opposition on the part of one set of musicians against the local symphony orchestra.

This is about all the space we can possibly afford to give to this idiotic, premature and absolutely false statement. Articles like these and people who express such opinions contribute more to injure the good name of artists who settle in our midst than all the good work and noble efforts of representative members of the profession put together. That a dignified and great musical newspaper, like THE MUSICAL COURIER, should accept such an editorial in a daily newspaper is not only a surprise, but a very, very great disappointment to us. There is no musical journal in the world that knows better how little reliance can be placed on editorials on music in a daily paper than THE MUSICAL COURIER, and with its wide and thorough experience in this direction, that paper accepts the editorial as gospel truth and comments on it to the tune of about a thousand dollars worth of free advertising in its valuable columns. No wonder a musician who wants to settle in San Francisco—no matter how great an artist he may be—considers himself buried alive. One would actually think that a resident musician is a terrible criminal who has placed himself far beyond the pale of respectability and recognition. A "local" musician; Heaven preserve us to become such an object of disdain!

Before we comment further on THE MUSICAL COURIER article we want to say a few words about the Oakland Tribune article. In the first place, nothing has as yet been done about music at the Fair, but what is more to the point, nothing has been announced by any one connected with the Exposition as to the plans to be adopted. This paper published an interview with Mr. Levison recently in which he stated that he had not formulated any plans concerning music, and that he did not expect to do so until he had been to Europe and the East and consulted with George W. Stewart, of Boston. The only reference that has been made regarding the recognition of local (and we are proud to use this term here) musicians has come from this paper. And we wanted to bring this matter before the officials of the Exposition Company in time so that the worthy and able efforts of musicians who live on the Pacific Coast and in Oakland, where they help support the Oakland Tribune, will at least not be forgotten. We did not say that the music at the Exposition should be exclusively controlled by resident musicians. But we said, and we repeat and we reiterate over and over again, that the resident musicians, deserving of recognition, on the Pacific Coast should not be ignored in the general scheme of music at the Exposition. We do not care how many worthy musicians throughout the entire world will be employed or recognized, but we do care to see our leading musicians who reside among us thrust aside and crowded out for the benefit of those whose opportunities have been greater and whose fields of activity have been wider. We want recognition for the Pacific Coast musicians, and we are going to fight bitterly for it, if necessary. Editorials like that in the Oakland Tribune and THE MUSICAL COURIER prove how absolutely necessary it is to take up the cudgel in behalf of our California and Pacific Coast artists.

The statement about there being a clique of musicians in opposition to the Symphony Orchestra in San Francisco is a ridiculous falsehood, and if our sense of propriety permitted we would use a much stronger term. There is no clique opposed to the Symphony Orchestra. Because there exists a difference of opinion regarding

Henry Hadley's ability as a conductor does not signify that there exists opposition to the Symphony Orchestra. The friends of Mr. Hadley appear to shield him behind foolish expressions. Since when are musicians to be deprived of expressing their honest opinion? Since when is it a crime to tell honestly what you think of the work of a man who is paid \$10,000 for eight months' work? By the Lord Harry! It is enough to make one sick to live among parvenues and ignoramuses who think their personal likes or dislikes should represent the musical judgment of a community. Do they believe like Hadley, who told a New York musical paper, that not until he came to San Francisco did we have any real symphony concerts? Why, this is an insult to the intelligence of this community which heard excellent symphony concerts when Mr. Hadley still went to school. . . . The Pacific Coast Musical Review represents the interests of students, music lovers and professional musicians combined. It bows to the will of the majority. . . . No clique of musicians can keep the public away from musical events if it likes them. That is all there

is, exactly as said above, the musician who cannot extend his efforts beyond some limited environment may and must be called a local musician.

This quotation is sufficient for our purpose. Whatever else is published in that editorial is a reflection on the local musician accusing him of inefficiency, narrowness, clannishness, spite, egotism, commercialism and what not. No exceptions are noted. But according to this editorial a "local" musician is an awful creation of Providence—a necessary or even unnecessary evil as it were. And because a local musician is such a pitiful creature, the editorial writer of THE MUSICAL COURIER tells us that he should have nothing to do with the management of the music at the World's Fair. And now we must let off some of the steam that has collected in our bosom, or else there will be a spontaneous combustion that would be likely to blow the Musical Review into a million "local" atoms.

Possibly the writer of THE MUSICAL COURIER knows such a work as "Webster's Unabridged Dictionary." In this work, it states that the word "local" means: "Characteristic of or confined to a particular place or places" as "local celebrities," etc. In other words, a local musician is nothing more or less terrible than a resident musician. The odium that has been cast on the term local as something limited in ability or influence is purely one created by prejudice and provincialism. A local musician is nothing but a resident musician, and if there is a disgrace in residing in a particular place why then a local musician is something disgraceful. The term "local celebrities" as so well explained in Webster's Dictionary applies to Beethoven in Vienna and Wagner in Bayreuth, and we are not aware of the fact that their being resident musicians in these cities or towns can in any way interfere with their ability. While we, in San Francisco, may not have any Beethovens or Wagners, we have nevertheless able composers and conductors who are known outside of this city. We have distinguished pedagogues who are well known outside of this city. We have fine artists here, whose names do not matter at this time and whom we shall refer to at another time. In short, we have composers, teachers, instrumental artists, singers and orchestral musicians of national and in a few instances of international reputation residing in this city and State—and all of them are local or resident musicians. Now if THE MUSICAL COURIER is so set against local musicians what difference does it make whether the music department at the Exposition is to be conducted by local musicians of San Francisco or local musicians of all the combined cities of the United States?

Under these circumstances the lesser of the two evils would be preferable—namely, that the music department should consist of as few musicians as possible. The more musicians there are on a committee the worse it is for quick action. We have had some experience as to what happens when well known Eastern musicians decide on something. Whenever prizes are offered for fine compositions the jury of distinguished men who select the best works usually manages to choose about the worst example of musical art that comes to light in a long suffering country. The best American opera is one of these instances. We cannot for the life of us see what difference there is between the judgment of a competent musician who lives in New York and the judgment of a competent musician who lives in San Francisco. The proportion of incompetency is just as great in New York, Chicago or Philadelphia or Boston as it is in San Francisco—the only difference is that we have less incompetent musicians in San Francisco than there are in Eastern cities, because we have less musicians altogether. We cannot imagine how a better man could have been selected for the position of chairman of the music committee than J. B. Levison. He is not a professional musician, but he is a connoisseur and a widely traveled man. He knows musical conditions in Europe as well as in the East. He knows the big men in music and what has been achieved by them. He knows what is worthy of recognition and what is unworthy, and he is exactly not what THE MUSICAL COURIER is afraid of—namely, a politician who seeks to exploit himself, for he is at the head of one of the largest business enterprises on the Pacific Coast. If the editorial writer of THE MUSICAL COURIER reads his own paper he will find in the issue of April 30 on page 40, column 2, the

**ELEANOR
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Eleanor Spencer masters her instrument with the virility and temperament of a Carreño.—Cologne Zeitung, Jan. 17, 1913.
Miss Spencer played the Rimsky-Korsakoff concerto with great eloquence and sweeping impetuosity.—Leipziger Abendzeitung, Jan. 8, 1913.
Miss Spencer is not merely a very fine executant, but she is also a thorough artist and strong and interesting personality.—London Daily Graphic, Nov. 18, 1911.
MASON & HAMLIN PIANO

is to it, and any talk about cliques or opposition is mere cant tended to create sympathy and hide the real issue. Either the symphony concerts are satisfactory from an artistic standpoint or they are unsatisfactory. This is purely a matter of opinion. The editorial writer on the Tribune, who may be a prize fight critic, for all we know, has as much right to his opinion on symphony concerts as we have. By expressing his opinion he does not form a clique or opposition to anything, but by accusing musicians to oppose symphony concerts he expresses an obviously ridiculous view inasmuch as symphony concerts are a splendid source of revenue for the musician, and surely not even a professional musician is willing to quarrel with his bread and butter. But the entire editorial in the Oakland Tribune is based upon exactly such foolish presumptions, for there is no possible reason why that paper should assume that the musical department of the Exposition will be controlled by resident musicians. The fact is it will not be so controlled.

And now we come to THE MUSICAL COURIER editorial. Let us just quote a few lines that represent the spirit of the entire editorial. The following expressions will serve our purpose at present:

Nothing could be more true than those remarks in the Oakland Tribune. The idea that the musical section of a great national and international enterprise like the World's Fair should be in the hands of a few musicians who, by some accident of circumstances, happen to be living in San Francisco or the vicinity, must appear repugnant to every true music lover. Have you ever stopped to think what a local musician really is? Local! the very word suggests some restriction, a confinement within certain prescribed limits. A local musician is one who, for some reason or other, cannot extend his efforts beyond this limited environment. We would not think of calling Beethoven one of Vienna's local musicians, or Wagner a "local" celebrity of the town of Bayreuth. Even if these musicians had lived in the one city all their lives and never gone away from it (if they had lived there all their lives, how could they have gone away from it.—E.A.) they would still not be local musicians because their work was universal. It

following: "The only people who will be justified to fear Mr. Levison will be those who desire to use the music department for the exploitation of personal advancement and those who would like to suppress others in order to put themselves forward." Thank the Lord for that! We surely are fortunate to have such a man at the head of the music department, for not only certain musicians living among us would try to utilize Mr. Levison's influence, but many from the East about whom THE MUSICAL COURIER is so very anxious.

The reason why the writer sent that interview to THE MUSICAL COURIER was exactly to prevent such an impression, and now an editorial writer of that paper, having seen that interview published, either designedly or undesignedly raises a false issue which was flatly denied in that interview especially secured for THE MUSICAL COURIER. Why this is being done we have not the slightest way of knowing, but we are sure the efforts we are making to make friends for that paper are greatly hampered by the unjustified and unfair attacks on local musicians who have absolutely nothing to do with music at the Exposition, nor will it be likely that they are consulted. At least at the time of this writing, nothing at all has been done. It is too bad that a great newspaper should accuse and abuse people when there is no cause at all for such antagonistic attitude. If THE MUSICAL COURIER writer thinks he can influence public opinion in America in such a nasty manner, he is greatly mistaken. For by raising false issues, he hurts himself more than anybody else.

It is our honest opinion that the fewer the people going to be on the music committee, the better it is for the welfare of musical art at the exposition. By all means let us recognize merit in every part of the world. Let us have the best in music represented wherever it may be found. Let us be sure to have as complete and universal a music department as can be had anywhere. But let us concentrate the membership of the committee in one city, for it is the only way in which a department can be conducted businesslike and with dispatch. Suppose the committee was distributed throughout the United States—a sub-committee in every fair sized city—how long would it take to have something accomplished? How many suggestions would be made? How much time would be consumed in talk and how much in action? Why the idea is preposterous. Let the committee consist of one head who is a business man and a music lover and patron, a professional manager of musical events with a wide experience and a few leading musicians to give technical suggestions. There will possibly be a jury consisting of musicians of international reputation who will award prizes and decide similar questions. But we cannot for the life of us see why a musician who lives in San Francisco, or Oakland or Los Angeles or Portland should be sneered at as a local musician who has no business to be consulted in such a matter of vital interest to us as well as other musicians. By all means recognize every musician and musical endeavor throughout the world, but above all, don't forget to recognize the man or woman of merit who lives among us. And upon this confession of faith we rest our case for the local musician.

Harold Bauer's Orchestral Bookings.

A tribute which Harold Bauer values highly is contained in a letter written to his London manager by Sir Claude Phillips, art critic of the Daily Telegraph, and late keeper of the Wallace collection. Commenting upon Bauer's first London recital last winter, this well known authority declared:

His playing produced on me a curiously satisfactory effect. It was real interpretation in the highest sense, with no undue pushing forward of the player's individuality. I have never heard anything finer than the playing of Beethoven's op. 111. I may say that I have never before so fully grasped its marvelous originality and beauty. It hasn't a wrinkle, is of no time and all times.

On the day following this recital, Mr. Bauer played at a Sunday concert in Albert Hall before an audience of 6,000 persons; while five days later he gave a second recital, following this in turn a day later with an appearance with the London Philharmonic Society under Richter. It was at the last mentioned appearance that Bauer was presented with the society's gold medal, a coveted honor which few attain. This medal was struck in 1825 on the occasion of the first performance of Beethoven's ninth symphony, which was composed for and first played by the London Philharmonic. Since that time the medal has been offered on different special occasions to the most renowned artisans, and of these there are at present but three living pianists—Pad-

erewski, Sauer and Bauer—upon whom the distinction has been conferred.

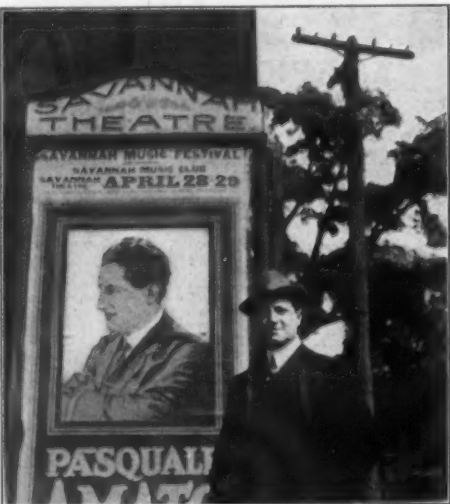
Bauer's seventh American tour, which opens in November next and will extend throughout the entire season, promises, it is reported, to surpass in number and importance of engagements any previous visit of the brilliant pianist. Loudon Charlton announces that he has already booked Harold Bauer with practically every important symphony orchestra in the country, including the Boston Symphony, the Chicago Symphony, the New York Symphony, Minneapolis Symphony, St. Paul Symphony, Cincinnati Symphony and the Cleveland Orchestral Series. —Advertisement.

Two Interesting Scenes in Savannah.

In the two accompanying photographs, taken in Savannah, Ga., during the season just passed, the celebrated Italian baritone, Pasquale Amato, of the Metropolitan Opera Company, figures prominently. In one he is depicted stand-



ing beside a large billboard announcement and picture of himself; in the other he is seen in the center of a group of ardent admirers, nearly all of whom are members of



the Metropolitan Opera House Orchestra, invited by Mr. Amato to a fish dinner in Savannah.

In the former picture, Mr. Amato will be observed by the cross mark above his head.

Louis Arthur Russell Works Sung and Played.

Vocal, piano and violin compositions by Louis Arthur Russell filled two hours on June 4 at 839-43 Carnegie Hall, New York. Jessie Marshall, Beth Tregaskis, Anna Benedict, and Samuel Craig were the vocalists. Alma Holm, Ethel Pursel, and Louise Schwer were the pianists, and the violinist was Robert Griesenbeck. The indefatigable and industrious Mr. Russell has much music to his credit, all of it temperamental, stirring, having definite aim, and being in accepted forms. In two instances he also wrote the poems.

The evening began with "Elegy" and "Barcarolle," ensemble for several pianos; spontaneous music, all of it, which applies also to the "Arabesque," a piano solo played by Miss Holm. Mrs. Tregaskis sang a sacred song, "Supplication," "When Thou Art Near," and (most important song on the program, and said to be the composer's latest) "Nocturne." This has long-sustained chords accompanying much recitative, and if sung as Mrs. Tregaskis sings it,

carries with it the mystery of Night, spirit voices, moonlit clouds, and veiled longings. Full-toned, intelligent, expressive, with distinct enunciation, Mrs. Tregaskis gave an enjoyable performance.

Mrs. Marshall sang "The Maiden's Question" (an effective encore-song) and "Spring Rapture," the latter with violin obbligato, in a voice of sympathetic quality, ending with a brilliant high B flat on "Spring has come." She, too, sings with ever distinct diction; indeed, all the Russell artist-pupils do that. There is much joyousness in this rushing concert-song, with a very effective violin part. M. Griesenbeck played a "Romanza-Caprice," which has beautiful lyric moments (G string) and warm spirit, supplementing it with a most important work, the "Ballade Polonaise." This is alive with temperamental, brilliant passages, highly effective as a concert number, and both these were played with artistic spirit and technical command by violinist Griesenbeck. Miss Benedict has a very expressive contralto voice and pleasant personality; her singing of "Beneath the Stars" was highly enjoyable, for it is an appealing song; another song full of beautiful music is "Beneath the Stars." The piano ensemble (four instruments) played "Suite Fantastique, op. 27, well named, a work of concise form, containing six characteristic movements; "Marche Pittoresque," "Columbine and Clown," "First Fairy," "Harlequin and Sylphs," "Second Fairy" and "The Drama." Every one of these pieces says something definite; there is originality in the march; brilliance in the caprice, graceful waltz movement in "Harlequin," and strong contrasts in the finale, "The Drama." The unity of playing in all this was nothing short of astonishing, revealing much ensemble practice, backed by rhythmic feeling. Tenor Van Nalts sang "Prithee Tell Me Maiden," a pretty barcarolle, with expression and good style.

The evening closed with "Aspiration" and "Mazurka Chopinesque," for solos and ensemble, and in these words, so full of melody and pianistic passages, there was again fine exactness, without sacrificing spontaneity and expression. A large audience listened with interest, and at the close some well known musical people from widely scattered suburbs and Greater New York tendered Mr. Russell hearty congratulations on an evening of varied music, well performed by the composer and choice artist-pupils.

The Russell Studios announce a series of recitals in the Carnegie Hall Assembly Rooms, during June. At the recital on June 18 professional pupils of the studios will appear in a program of modern masters. The Ensemble Pianoforte Circle will assist with selections for four pianos and solo-unison, and four hands.

Mr. Russell is now arranging the various classes and private study for his summer normal work.

Wells' Yonkers Honors.

John Barnes Wells, the well known tenor, sang at the Park Hill Country Club recital given by F. W. Riesberg at Yonkers, N. Y., June 3, winning all hearers by his pleasant, manly appearance, making friends by his first song, and ending by gaining the warm admiration of every one. Gerald Reynolds, his personal accompanist, was invariably praised for his sympathetic playing. Three Yonkers press notices follow:

Mr. Wells was in his best voice, contributing songs by Rubinstein, Huhn, Harriet Ware and several of his own, in resonant, satisfying tenor, being obliged to sing encores after his stated numbers. A special point of merit in his singing is that every word is understood.—The Statesman.

John Barnes Wells, tenor soloist, whose voice is so often heard in popular phonograph records, was heard in two groups of songs, of which the best was the second. It contained two little poems, a negro verse, and the more ambitious "To Lucasta," by Harriet Ware. These songs were admirably chosen to bring out the best in Mr. Wells' beautiful lyric tones, and to permit him to display a technique that is perfect. Perhaps the most striking feature of Mr. Wells' art lies in his distinct enunciation and in his phrasing, which is marked by unusual feeling for artistic effect.—Daily News.

Mr. Wells' own "The Dearest Place" proved most interesting; he had to sing an encore, his own "Elfman." His voice has body of tone, allied to refined expression and distinctness of enunciation; one is never in doubt as to what he is singing about. . . . Later he sang three songs by Harriet Ware, the dainty "Boat Song," especially well, his voice having fine resonance and manly vigor. As encore he gave "Mammy Song," which he sang with great tenderness.—The Herald. (Advertisement.)

Andrea Sarto Engaged for "Creation."

Andrea Sarto, the baritone, formerly with the Metropolitan Opera Company, and who recently sang so successfully in Scranton, Pa., and Hartford, Conn., has been engaged for the "Creation" at Flemington, N. J., on Thursday, June 12.

SCHUMANN-HEINK

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Pavlova's American Appearances.

Pavlova may give a series of special performances at universities in this country next season. Since it has been known that the famous dancer is coming to America again it is said that many women's colleges and co-educational universities have asked Max Rabinoff, managing director of her American tour, that she visit them for performances for the faculty and student bodies. But owing to the nature of Pavlova's American tour it was thought impossible for her to pay these visits. A few days ago, however, Prof. Lincoln Hutchinson, of the University of California, met Pavlova in London by appointment and asked her to appear in the open-air Hearst Greek Theater at Berkeley. She cabled her managers asking if it could be arranged, and expressing a wish to give performances at colleges whenever possible. Plans are accordingly now being made to add a few weeks to Pavlova's stay in this country so as to enable her to appear at certain universities that have requested it.

Anna Pavlova's known graciousness to admirers who wait to see the celebrated dancer when she comes out of the theater has developed a remarkable spectacle in London, where she is now appearing at the Palace. It has been Pavlova's custom to distribute flowers among the crowd, until now the streets are thronged every night and afternoon by persons who hope to get a flower from her.

Lena Doria Devine, Noted Voice Teacher.

There is no more delightfully optimistic and interesting teacher of voice in New York today than Lena Doria Devine, the successful exponent of the Lamperti method. Like the great maestro, in whose family Madame Devine lived for three years, when she was an almost daily student and listener in the Lamperti studio, she stands for purity of tone, never sacrificing quality of tone for quantity—a conspicuous characteristic in the singing of Madame Devine's pupils.

Madame Devine expresses her ideal of the true teacher in the following: "Teaching singing is an art at least as great as the art of singing itself; in fact, there are more great singers than there are great teachers. The wonderful results of great teachers have been achieved not alone by virtue of great tone perception and musicianship, but by hard, conscientious work, an alert ear, an ever-watchful eye, a never relaxing exactitude, and the infinite patience of creative genius."

Madame Devine maintains also that the study of song should be pursued more generally than it is today; that with people who often seem lacking in musical instinct the right method will often do wonders in supplying any deficiency, such as limited range, disagreeable quality, or lack of power. In her own experience she has met with instances where there seemed to be nothing to justify serious study, but where the voice responded so quickly to the guided effort of right production, that the student had every reason to aspire to a professional career.

Madame Devine believes also that the study of singing cannot be begun too early. Confine the study to gentle breathing exercises, scales and simple airs, and there can be no possible harm to the most delicate child; on the other hand, such exercises more often prove healthful; moreover, that any method, which would hurt the vocal organs of a child is unfit for an adult of thirty-five.

Madame Devine says, too, that there is no voice so extraordinary and no possessor so talented, that study is un-

necessary. The vocal instrument should be made responsive, accurate, smooth—a perfect piece of machinery, and this can come only through the right kind of study, the fundamental idea of which, in her own words, is: "Training of the singing voice consists in educating the vocal organ to respond to will, to tone conception, and to breath release with absolute spontaneity and without conscious or visible effort. Everything else, registers, resonance, tone locating, articulation, etc., is secondary and self-adjusting, when the basic condition is right."

Madame Devine is to remain in New York City during the greater part of the summer to accommodate teachers of voice who wish to study with her and can come only during the vacation period. For this purpose Madame Devine has formulated a most attractive summer course.

Donaldson Sings Cadman Songs in Costume.

The accompanying photograph shows Gay C. Donaldson, the Pittsburgh baritone, as he appeared when he sang the Cadman Indian songs in costume recently. The singing of American Indian songs in costume is becoming more and



GAY DONALDSON IN INDIAN ATTIRE.

more popular among American singers, particularly since the introduction of such characteristic songs as those composed by the noted American composer-pianist and lecturer on Indian folklore, Charles Wakefield Cadman, which furnish such a wide scope for choice.



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LONDON

30A Sackville Street, Piccadilly W.,
London, Eng., May 31, 1913.

The event of the week in London's musical circles was the first London hearing of Richard Strauss' "Ariadne in Naxos," under the direction of Thomas Beecham, preceded by the Moliere comedy "Le Bourgeois Gentilhomme," produced by Sir Herbert Tree, and in which comedy he appeared in the leading role of Monsieur Jourdain. As the work was thoroughly reviewed by members of the staff of THE MUSICAL COURIER on the occasion of its premiere at Stuttgart last year, little need be said in these columns on



SCENE AT KEW GARDENS TAKEN BY NORAH DREWETT.

the performance given at His Majesty's Theatre May 27. The cast was excellent, including several distinguished names, and the whole ensemble was conducted by Mr. Beecham with great brilliancy. The work was well received by the audience and the eight scheduled performances will be given during this and next week.

Last Saturday, May 24, witnessed the first performance of "Aida" at Covent Garden this season. Caruso was Radames, one of his best Italian roles, and he enjoyed his customary success. This marked his second appearance of the season at Covent Garden. Destinn was his Aida; Kirkby-Lunn, Amneris; and Signor Polacco conducted with great taste and brilliancy.

An announcement of much interest appeared in the daily press this week relating to the London Opera House, which, it was stated, has been taken over by a company who intend to carry on the present form of musical comedy, namely, the Revue, which has proved so successful financially. Oscar Hammerstein, it was stated, has sold his interest to Edward Arthur Vesey Stanley, chairman of the company which leased the building from Mr. Hammerstein in November last. The London Opera House, as all the musical world knows, has had a somewhat uncertain existence. "Built by Mr. Hammerstein at a cost of something under £150,000 (\$750,000), the house was designed as a permanent home for opera in London, and Mr. Hammerstein gave twenty-eight weeks of opera—sixteen in the

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winter of 1911-12 and twelve weeks last summer. Ten months ago, it is stated, he refused £180,000 (\$900,000) for the house and also a rental of £16,500 (\$82,500) a year. There were mortgages for £70,000 (\$350,000) upon the house, which have just fallen due, the principal holder of which is said to be a well known peer. The lease to the company, of which Mr. Stanley is the chairman, is one of fifteen years.

The third special Sunday afternoon concert at Albert Hall, given May 25, brought forward Alice Verlet, soprano; Vladimir Rozing, tenor; and Mischa Elman, violinist; and Percy B. Kahn, and Sydney Stoeger as accompanists. Miss Verlet's lovely voice was heard to advantage in the "Caro nome"; "Shadow Song" from "Dinorah," and the waltz song from "Romeo and Juliet." The clearness of her floratura, and her taste in phrasing were distinguished features of her work, and brought her much enthusiastic applause. Mr. Rozing proved himself the possessor of a very agreeable and well trained tenor voice; and Mischa Elman played a number of compositions with his accustomed verve and impelling tone. It was a tremendously interesting concert and a large audience was in attendance.

Katharine Goodson and the Wessely String Quartet were heard to great advantage at Bechstein Hall, May 24, in a



NORAH DREWETT.

piano quintet by Mr. Frinkin, a work of interesting construction and particularly well written in its piano part. Many interesting themes are interwoven throughout its well contrasted movements, and it has much more than the average interest as an early work of a promising English composer. Miss Goodson played with great brilliancy and fine sense of balance the rather difficult piano part, and came in for a well deserved share of generous applause. The Wessely Quartet, composed of the Messrs. Wessely, Dyke, Somlinson, and Parker, is a well balanced organization and deserves great praise for the worthy series of chamber music concerts given annually, of which this concert of above mentioned date was the fourth and last of this season's series.

The London Symphony Orchestra, under Herr Mengelberg, and Josef Lhevinne as soloist, were heard at Queen's Hall, May 26, in a program constructed of Weber's overture "Der Freischütz," the Tchaikowsky B flat minor piano concerto; Strauss' "Zarathustra" tone poem; and the fifth symphony by Beethoven. As an interpreter of Strauss, Herr Mengelberg has an unrivalled position and his reading of the "Zarathustra" of last Monday's program served more firmly to establish him in his pre-eminent place. It was a wonderfully clear, lucid and dramatic reading and the orchestra responded nobly to the demands of the conductor. The Tchaikowsky concerto as interpreted by Josef Lhevinne became an austere beautiful work. His conception of the work placed it in a new light and one calculated to give it greater weight and value in the estimation of those who regard the value of the composition as something more than a medium for the expressing of perverse

personality and erotic sentiment that all too often approaches an over-ripeness of a very disagreeable degree. Mr. Lhevinne has the austere sense of art values and this, it may be said here, was again demonstrated in his recital given at Steinway Hall, May 30. His recital program was constructed of the Bach-Liszt prelude and fugue in G minor; pastorale varice, Mozart; the op. 81a sonata, "Les Adieux, l'Absence, Le Retour," Beethoven; Brahms' variations on a theme from Paganini (second series); the Chopin numbers; and the Balakireff "Islamey" fantasia. In the Brahms variations he was at his best, they representing a veritable riot of mood and tonal values; the former, however, at all times charged with the pianist's reserve of temperament. He possesses the capacity of gradation of tone



SCENE AT KEW GARDENS TAKEN BY NORAH DREWETT.

in all its myriad nuances, and in this phase of his interpretative art reticence plays no part. His sense of dynamic contrasts is a wonderful accomplishment that enables him to reveal the secrets of most piano compositions. Then his purring scale playing; the absolute beauty of his legato octaves; the superb tonal effects he secures through his pedaling—all must receive mention as examples of perfection in the category of technical means to an end. He will give a second recital June 3.

Two of the most artistic concerts of the season have been the two chamber music concerts given at Queen's Hall by the trio composed of Harold Bauer, Jacques Thibaud, and Pablo Casals. The first concert was given May 20, the second, May 26, and the programs were constructed of the Beethoven trio in B flat, op. 97; Schumann trio in D minor; and Dvorak's "Dumky" trio, op. 90, for the first program, and for the second, the Brahms trio in C minor, op. 101; Saint-Saëns' trio in F, op. 18; and the Tchaikowsky A minor trio, op. 50. The ensemble work of these three artists suggests, first and last, the rare quality of distinction, which, of course, is simply as it should be. Each artist, though a noted soloist of his instrument, suppressed for the occasion the aggressive personality of soloist to merge with grace and precision in altruistic communion of musical thought and expression, and of an aesthetic order of the highest quality were both concerts.

A work of unique interest was the oratorio, "The Four Last Things," composed by Dr. Plewka-Plewczynski and given under his direction at Queen's Hall, May 30, with the London Symphony Orchestra; the Smallwood-Metcalf choir, and the following soloists: Madame O'Onyszkiewicz, soprano; Frederick Blamey, tenor; and Humphrey Bishop, bass. Dr. Plewka-Plewczynski, who is a Polish Catholic priest of Warsaw, traveling on a year's leave of absence, is a very accomplished musician with many interesting ideas of music and musical constructive art. The work in question is founded on Biblical text and concerns the musical settings of the thoughts on Death, Judgment, Hell, and Heaven. The subject matter is simply colossal and one that has served many times before as inspiring material to various past and present composers of things musical. In the present case, the composer has constructed an attractive work of many melodious themes, well written for the choral section and orchestrated with a good knowledge of orchestral device, and ways and means. Worthy of special mentioning is the chorus "Holy, Holy, Holy, Lord God of Hosts." Here the composer has obtained some peculiarly effective combinations of voice and orchestra which produce the ethereal in sound and give a decided charm to the closing of the work. It was a very creditable performance to all concerned.

An interesting concert was that given at Aeolian Hall, May 28, by Kathleen Purcell, harpist, assisted by Phyllis Lett, contralto, and Hilda Lett, violinist. Miss Purcell's ability as a soloist was shown in no uncertain degree in two solos—Alphonse Hasselmann's "Ballade" and "Elegie." Accompanied by the Misses Lett and Reginald Yarow, organist, Miss Purcell presented Handel's largo, which was so favorably received it had to be repeated. Phyllis Lett, later, sang several songs with much taste and finish

of phrase, and a note must be made of the undoubted talent of Hilda Lett, who has but recently returned from a course of study under Professor Auer. Later in the season the young violinist will be heard in a joint recital with her sister at the Ritz Hotel concert room.

Among the concerts of the week there may be mentioned that given by Ethel Maas, Victor Buesst, and Maurice Warner, the young American violinist and pupil of Professor Auer. Mr. Warner is a young violinist of much talent and one who is becoming favorably known in London's musical circles; the concert, under Alfred Roth, of the Swedish choir, in aid of the Swedish school, when Gade's "Erlking's Daughter" was given and several songs by A. R. Wachtmeister were sung, accompanied by the composer; the "German concert" at Queen's Hall, in aid of "distressed Germans in Great Britain," where several German singing societies joined forces in a number of works, under the conducting of Julius Schröder, and Dr. Kern, and the soloists were Elena Gerhardt, Huberman, Madame Sobrina, and Charles Mott, the English baritone, who has been singing at the Dessau Opera House for the past three years and has now returned to make London his home; and Madame Mys-Gmeiner's recital at Bechstein Hall, May 28, when among other numbers, she gave for the first time in London Gustav Mahler's "Fünf Kindertotenlieder."

EVELYN KAESMANN.

Hackettstown Pupils Give Recital.

Pupils of Frederic A. Mets (piano) and Anna Jones (vocal) furnished the following program at a musicale given in Whitney Hall, Hackettstown, N. J., Saturday evening, May 31. Both piano and vocal participants made a most excellent showing:

Concerto, G minor, first movement.....	Mendelssohn
Gladys Gilman (musical course, '13).	
Synnov's Song	Kjerulf
Lillian Young.	
Valse, E major	Moszkowski
Elizabeth McCarter (musical course, '13).	
Lorraine, Lorraine, Lorraine.....	Spross
Marie Chamberlain.	
Rondo Capriccioso	Mendelssohn
Raymond Berry.	
Gay Butterfly	Hawley
Leila Alpaugh.	
Carnival Mignon	Schuett
Prelude sérénade d'Arlequin.	
Tristesse de Colombine, Polichinelle (burlesque).	
Parrot reveur (nocturne), caprice.	
Ruth Dunlap.	
Fantasia, C minor.....	Mozart
(Second piano part by Grieg.)	
Hazel Ellsworth (musical course, '13).	
Jessie D. Van Horn, second piano.	
Oh, Dry Those Tears.....	Del Riego
Marion Mount.	
Violin obbligato, Miss Joliffe.	



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Ruth Rust.	
Nymphs and Fauns	Bemberg
Elizabeth McCarter.	
Fantasia Impromptu	Chopin
Marion Mount.	
The Gypsies	Brahms
Ruth Beach, Phebe Downs.	
Rhapsody No. 2.....	Liszt
Jessie Van Horn.	

Mr. Mets sailed for Europe June 5. While absent abroad will study six weeks with Harold Bauer and spend the remaining time traveling in Italy.

Something About Scriabine.

[From the Springfield, Mass., Republican.]

In a recent number of the Russian Review (a quarterly magazine in English, published by Thomas Nelson & Sons, London), Mrs. Rosa Newmarch contributes an article on "Scriabine and contemporary Russian music." It is a succinct account of the recent history of musical development in Russia and of the existing musical conditions in that country. Mrs. Newmarch says that twenty-five years ago the line of cleavage between the two chief schools of music in Russia was very strongly marked. The ultra-national school had their stronghold in St. Petersburg and the other school, which was mainly in sympathy with Western ideas and more cosmopolitan, was in force at Moscow. She says that "at present music in Russia has rebounded from the national ideal and not, in my opinion, entirely to its detriment. The obligation to write always in a patriotic spirit, to choose only national subjects for opera and program music, to set every line of the Russian poets to music, and to model every melody on the folk-tune pattern, gave to some of the later music of the nationalists an air of monotony and perfunctoriness. The younger generation grew a little weary of the burden of nationalism and ceased to concern themselves with the solidarity of a particular school whose position had been won and whose mission was accomplished. Something like a complete revolution has now taken place and Moscow—once reproached for its cosmopolitanism and lukewarm attitude toward the patriotic enthusiasms of the modern capital—is now upbraided for its conservatism and continued adherence to the traditions of Chaikovsky (Tchaikowsky)." Mrs. Newmarch then proceeds to trace the positions and achievements of Rachmaninov, Glazounov, Rheinhold, Gliere, Alexander Grechaninov, and some of the composers prominently associated with the famous Russian ballet, including Cherepnin and Stravinsky. Lastly Scriabine is discussed with some fullness, with special reference to his "Prometheus." Mrs. Newmarch concludes with a general estimate of the famous Russian musician's music, in the course of which she says: "It is understood that 'Prometheus' is only a step in the realization of Scriabine's ideals. Regarding all art as religion, he aims, like Wagner, at a union of the arts which shall work together to induce an effulgent spiritual ecstasy, leading mankind to a genuine view of the higher spiritual planes. In this great religious ritual all the arts cannot play equally important parts. Those which are manifested through mediums incontestably subordinate to the will, such as music, poetry, and the plastic arts, will be dominant elements in the combination. Other elements, which are not subject to the will power, such as light and perfume, take a secondary place in the scheme. These 'accompanying' arts are, however, capable of much further development than has hitherto been supposed."

Austin Hughes Still Busy.

Austin Hughes, the tenor, who will be heard again at the Metropolitan Opera House, New York, next season, is still busy, most of his time being occupied with late concerts and recitals. Mr. Hughes has had a very successful season, just past, and the outlook for next year is even more encouraging. His work has brought him in touch with audiences of many kinds, and on all occasions he has won only their hearty approval. The press, too, has commented upon his singing in laudatory terms, some of the criticisms being herewith appended:

(As soloist with the Chaminade and Glee Clubs, Pennsburg, Pa.)

Mr. Hughes has a manly tenor voice of wide range and rare beauty . . . complete control . . . delivering his high B flats and C's with perfect balance whether fortissimo or pianissimo; . . . his voice rings clear and true with that indefinable something that entralls the human heart.—Town and Country, May 31, 1913.

(As soloist with the Bass-Clef Club, Norwich, Conn.)

Mr. Hughes, the tenor, . . . sang "Celeste Aida" in a thoroughly finished way. His voice has the true tenor timbre; . . . interpretation artistic.—Norwich Record, May 24, 1913.

Verdi's "Celeste Aida" by Mr. Hughes was enthusiastically applauded; . . . achieved another success in his English songs.—Norwich Bulletin, May 24, 1913. (Advertisement.)

Gustav L. Becker's Summer School.

Gustav L. Becker, the well known piano teacher and pedagogue, will give a special summer course in piano playing and teaching, beginning June 16 and ending July 25. Mr. Becker, who is an authority on piano literature, will present some valuable and interesting new ideas as regards piano playing, and will demonstrate how they can be practically applied.

SEASON 1913-1914

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CHICAGO

Chicago, Ill., June 7, 1913.

The Mary Wood Chase School of Musical Arts, of which Mary Wood Chase is director, presented its pupils at the sixth annual commencement concert, last Friday evening, June 6, at the Studebaker Theater. George Ashley Brewster, tenor, and member of the faculty, was the assisting artist. The program opened with a good reading by Emma Menke of the Rubinstein concerto in D minor. Amanda Jorgenson showed marked pianistic ability in the Arensky concerto in F major. Flora Hromatko, violinist, gave satisfaction by a clear interpretation of the Sarasate "Zigeunerweisen." Virginia Paul played the Chopin concerto in F major, in which she won a well deserved success. Louise Richardson, a pianist of no small attainment, played very well the Liszt concerto in E flat major. George Ashley Brewster sang "Cielo e Mar" from "La Gioconda." The Mary Wood Chase School of Musical Arts has been, since its foundation, a potent factor in uplifting music in Chicago. This school has also been well managed, and both from an artistic and financial standpoint has been highly successful. Though many of the pupils are grown up students, the school is especially well patronized by the younger element and from the results obtained it is foreseen that those young musicians will reflect credit on the school where they received their first lessons and from which in later years they will graduate. The sixth commencement exercises of the Mary Wood Chase School were on par of excellence with all the recitals given under the same auspices, and the success of the evening is due in a large part to the president of the school, Miss Chase, and her able assistant and vice-president, Ruth M. Burton.

Gertrude V. O'Hanlon is having success in the booking of her artists for next season. She has all the early dates for the Beethoven Trio booked and has started now on its spring dates. Miss O'Hanlon also has the contract to furnish artists for the Nelson Orchestra in Minneapolis. Hanna Butler, soprano, and Ralph Errolle, tenor, have already been secured for the latter. Miss O'Hanlon will remain for one more week in South Dakota and will be back in Chicago on or about July 1.

The Middle West representative of THE MUSICAL COURIER was in Ohio, this week looking over the extent of the devastation worked by the flood. He reports that

many of the steel bridges and hundreds of acres have been totally destroyed, but that next season will be one of the biggest in the history of musical Ohio. In Cincinnati they are already speaking about the May festival and the schools are closing their sessions with record breaking attendance. Ohio is still a great State, not only in politics, but in music as well.

The summer session of the Bush Temple Conservatory will begin Monday, June 23. For catalogues or information address Edward A. Schwenker, registrar.

The annual recital by members of Adolf Weidig's composition class, at the American Conservatory, Saturday afternoon, May 31, was, as usual, well attended by a very large audience of cultured music lovers. As before, the work was of the highest grade of excellence, some of the compositions having been accepted by prominent music publishers. Among them must especially be mentioned the compositions for the harp by Helena Stone Torgerson, which are being published by a Paris firm. This program was as follows:

Piano—
Intermezzo Clara J. Rubey
Prelude Clara J. Rubey
Negro songs (Dunbar) Clarence Loomis
The Old Gate.
Candle Lighting Time.
Song of Summer.
Romance for violin and piano Robert Birch
Mabel Woodworth and Mr. Birch.
Songs—
A White Rose Richard Canterbury
Alone Richard Canterbury
When You Awake Richard Canterbury
Dirge of Love Richard Canterbury
Jennie F. Johnson and Mr. Canterbury.
Sonata for piano and violin, C minor, first movement. John Palmer
Miss Woodworth and Mr. Palmer.
Harp—
Study for the Left Hand Helena Stone Torgerson
Butterfly Helena Stone Torgerson
The Brook Helena Stone Torgerson
Reverie Helena Stone Torgerson
Mrs. Torgerson.
Songs—
An Irish Song Herbert E. Hyde
We Suffer as We Love Herbert E. Hyde
If You Would but Leave Me Herbert E. Hyde
Beautiful Art Thou My Love Herbert E. Hyde
George Brewster and Virginia Paul.
Harp and violin—
Allegretto Helena Stone Torgerson
Intermezzo Helena Stone Torgerson
Mrs. Torgerson and Miss Woodworth.
Fantasia for two pianos Clarence Loomis
Mr. Loomis and Kurt Wanick.

The primary and intermediate students of the Jennette Loudon School of Music were heard in recital last Saturday afternoon, June 7, at the Chicago Little Theater, Fine Arts Building. Those who took part on the afternoon's program were Virginia de la Court, Portia Bartlett, Katharine Field, Marie Bergman, Majorie Grant, Margaret Klein, Leora Todd, Joy Veazey, Carolyn Stanley, Georgia Scollat, Josephine and Elizabeth Pigall. In the second part of the program, which consisted of original melodies, the following appeared: Helen Johnson, Margaret Bowers, Edna Loebe, Irma Day, Jane Hawbecker, Ruth Holder and Carolyn Stanley. The students showed the result of good training and reflected credit on their mentor. The next recital of the Jennette Loudon School will be given by advanced students of Miss Loudon and Miss Congdon, Saturday evening, June 14, at the Little Theater. Walter Brauer, cellist, will assist.

Mrs. G. Keller Leet, of Aurora, Ill., has engaged two of Herman Devries' pupils to furnish the entire program at an important musicale to be given in Aurora next Thursday, June 12. They are Ralph Errolle, the young tenor who has just been engaged by the Chicago Grand Opera Company, and Gabrielle Claus, a talented soprano. Herman Devries will preside at the piano.

An excellent performance by the dramatic department of the American Conservatory was given at the Whitney

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Opera House under the direction of Frances Donovan, Saturday afternoon, May 24.

Georgia Kober, pianist, appeared recently in Buffalo, N. Y., and met with her customary success. The following notices were received after her appearance in that city:

A splendid program was presented at the benefit concert at Elmwood Music Hall last evening for the benefit of the Ambulance Fund of the German Deaconess Hospital. Georgia Kober, the distinguished pianist of Chicago, played three groups of numbers of classic and modern composers. Miss Kober is an artist of brilliant equipment and technical facilities, as well as being a tone colorist, all her interpretations being marked by delicacy and poetic feeling, and sufficient dramatic intensity to enable her to deliver the message of each composition. The prelude in E minor by Mendelssohn was delightfully played, and she gave an interesting and unusual interpretation of the Chopin waltz, op. 64. The scherzo in B minor by Chopin was a most brilliant offering. In a second group, prelude by MacDowell, "Exhilaration" by Sherwood, and three charming numbers by American women, nocturne by Downing, and lyric studies, Nos. 2 and 9, by Freer, were notable for genuine musical achievement and won much applause. "En Bateau," by Debussy was a colorful mosaic, and the melody by Rachmaninov was superb for its dramatic feeling. Madame Kober was repeatedly recalled for an encore.—Buffalo Courier, May 1, 1913.

Georgia Kober prefaced her piano numbers with a short sketch explaining the authority of the interpretation used by her. Following this, Miss Kober was heard in compositions by Mendelssohn and Chopin, later by MacDowell, Sherwood, Downing and Freer. In the performance of these Miss Kober displayed very musicianly qualities and excellent touch.—Buffalo Evening News, May 1, 1913.

Clarence Stroupe, a pupil and assistant teacher at the Bergey Chicago Opera School, gave a pupils' recital last Saturday evening, June 7. Pupils of Mr. Stroupe furnished the program, while their teacher played the "Liebestrom" of Liszt and Chopin's ballade in G minor. Another professional pupil of the Bergey School, Carl Rohles, will give a recital Tuesday evening, June 10, at the Whitney Opera House, and the Bergey School will give a recital next Friday evening, June 13, in the studios of the Fine Arts Building.

The twenty-seventh annual commencement concert and exercises of the American Conservatory will take place Thursday evening, June 19, at Orchestra Hall. An orchestra of sixty, under the direction of Adolf Weidig, will accompany the soloists. The program will be of unusual merit, the soloists having been chosen by public competition. A class of nearly two hundred students will receive diplomas and teachers' certificates. The Rev. William Chalmers Covert will deliver a brief address, after which the president, John J. Hattstaedt, will award the diplomas and gold medals. The program will be as follows:

Concerto for organ in D minor Guilmaut
Renzina Teninga.
Concerto for piano, op. 59, first movement Moszkowski
Birdie Mandelbaum.

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Ethel May Wright.
Concerto for piano, No. 5 in F major, first and third
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Frederick Persson.

John B. Miller, tenor, was among the soloists at the concert given last Friday evening, June 6, at Wicker Park Hall by the Lutheran Choral Club of Chicago for the benefit of the charity fund of the Norwegian Lutheran Deaconess Home and Hospital.

Sibyl Sammis MacDermid, the soprano, who is now being booked by Alma Voedisch, appeared the second time this season with the Men's Choral Club, of St. Joseph, Mo. The following press comment was given of the singing:

The Men's Choral Society gave the third concert of its sixth season last night at the Lyceum Theater, which proved to be one of the most enjoyable performances given by the organization. The chorus numbers were excellent, and Sibyl Sammis-MacDermid, the soloist, only increased the enthusiasm which she called forth on her previous visit to this city. . . . Following were three solos by Mrs. MacDermid, "Sweet of the Year" by Salter, Cadman's "At Dawning," which was charmingly executed with a little slower tempo than ordinary, which made it more effective, and the delightful "Love Is the Wind" by MacFadyen. She rendered "My Heart at Thy Sweet Voice," from "Samson and Delilah," and gave a group, including "Inter Nos" by MacFadyen, which was exceedingly dramatic; "A Receipt for an April Day" by Watson, and "Ecstasy" by Rummel, all three being received with marked appreciation, calling forth as an encore the tragic and appealing "A Little Pink Rose" by Bond. Another encore that was much enjoyed was a composition by her husband, James G. MacDermid, "If I Knew You and You Knew Me." Her method of singing can be favorably compared with those who are highest in her profession. It is altogether delightful. Her stage presence is good; she is free from mannerisms, and her voice is clear, rich and full. If any number could be selected as being the best, "Inter Nos" would receive that honor, for it was given with deep feeling and fire. . . .—St. Joseph, Mo., News Press, May 14, 1913.

The Amateur Musical Club has elected its officers and directors for 1913-14 as follows:

Officers for 1913-1914: President, Mrs. James S. Moore, Riverside; first vice-president, Rosseter G. Cole, 1363 Hyde Park Boulevard; second vice-president, Mrs. A. F. Callahan, Winnetka; secretary, Kate P. Richards, 2959 Michigan avenue; treasurer, Mrs. Charles F. Everett, Highland Park.

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The Bush Temple Conservatory commencement exercises will take place June 12, 13 and 14 at the Bush Temple Theater. At the first concert the program will be given by Harry Runkel, Florence Youle, Marie Swigart, Ruth Lindsey, Mildred Hamlin, Marietta Livengood, Mrs. H. L. Hagen, Helen Lomax, Deborah Borovik, Donna Marie Godfrey, Audry Hogue, Ina Klinefelter, Albert D. Schmutz and Sara Leibovitz. On Friday evening those who will participate in the program are: Elsa Robertson, Edith Peterson, Helen Clark, Linda Berry, Eleanor Mackensen, Marie Kimmons, Lucille Wallace, Laura E. Williams, Albert D. Schmutz, Harold Dosch, Freya Marie Mack and Ina Klinefelter. On Saturday evening preceding the concert an address will be given by Kenneth M. Bradley, director of the Bush Temple Conservatory, and the presentation of certificates and diplomas in the conservatory lecture hall. Only members of the class of 1912 and 1913 and the alumni are invited.

Carl D. Kinsey, business manager of the Chicago North Shore Festival Association, can well enjoy his vacation on his Woodlawn Farm, near Fort Wayne, Ind., where he has his horse quartered. Before leaving he informed the writer that the North Shore festival was a financial success and that from the present outlook he thinks that they will clear about \$2,000 over and above expenses on the 1913 festival. Mr. and Mrs. Kinsey and son will journey to Indiana, and after July 1 the Kinseys will be, until September 1, in their summer residence at Delavan Lake, Wis.

RENE DEVRIES.

Mannheim's Royal Opera Orchestra was heard at its latest two concerts in works by Bach, Brahms, Handel, Wagner, Götz (F major symphony), Bruckner, Liszt, Sinigaglia.

Charles F. Naegele, Jr., Pianist.

The development of the great artist begins at an early age. It cannot be otherwise, for the fingers, the memory, and the many powers associated with creative and interpretative work, must be trained while tender and supple. The first steps in music are the most important, and therefore the first lessons should be of the right kind. This kind of instruction Charles Frederick Naegele, Jr., has had, and although he has only reached the age of sixteen he has arrived at an artistic maturity that has astonished all who have heard him. So well has this exceptional talent been trained, fostered, and guided by his teacher, Genevieve Bisbee, of New York, that it already shines forth as a splendid example of American achievement.

This young artist is the son of the well known New York portrait painter, whose "Divinity of Motherhood" hangs in



CHARLES F. NAEGELE, JR.

the Corcoran Art Gallery, Washington, D. C. His brother-in-law, Herschell Parker, is professor of physics in Columbia University, New York, and won fame by climbing Mt. McKinley. Young Naegele has studied harmony with Harry Rowe Shelley, and Homer Norris. His first public appearance was at the Hotel Plaza, New York, on May 5, 1910, when he was thirteen years of age. On this occasion, he played the first movement of Rubinstein's concerto in D minor, a prelude and fugue by Bach, and Weber's "Perpetual Motion," and instantly won recognition as an unusually gifted youth. Since then he has been heard on various occasions, among which may be mentioned at the Salmagundi Club, for the Daughters of the Confederacy at the Hotel Astor; for the Pleaides Club, at all of which he created no little sensation.

On November 23, 1911, he gave his first piano recital in the ballroom of the Plaza Hotel, at which he presented the following program:

Prelude and fugue in C minor.....Bach
Harmonious BlacksmithHandel
Sonata in C minor.....Beethoven
Etudes, C minor, A minor, E major, C sharp minor, op. 10.....Chopin
WarumSchumann
To a Water Lily.....MacDowell
IntermezzoPaula Szalit
En RouteGodard
Concerto in D minor (first movement).....Rubinstein

Young Mr. Naegele has been working assiduously under Miss Bisbee, and has a repertoire of nearly a hundred compositions. He expects to be heard frequently during the coming season in concert and recital.

Von Ende Pupil's Success.

Bessie Riesberg, violinist and pupil of Herwegh von Ende for several seasons, won general recognition from public and press on the occasion of her playing at a concert at the Park Hill Country Club, Yonkers, N. Y., June 3. Several notices follow:

Bessie Riesberg played Svendsen's "Romance," and as encore MacMillen's "Spring Flowers" ("Causerie") on the violin. She is a young artist of unusual promise, and both her numbers were played in a manner that showed skill, united to taste.—Yonkers News.

A word of praise is due Bessie Riesberg, who showed much natural talent under a high state of cultivation.—Yonkers Statesman.

Bessie Riesberg's violin solo brought her warm applause, for she has talent, and played from memory, with confidence and expression.—Yonkers Herald. (Advertisement.)

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Two Pupils of Bertha Yocum in Graduation Recital.

Bertha Yocum, the well known pianist and teacher, is the recipient of praise from critics and public alike for the success she has achieved during the past season through her pupils.

At Graff Hall, St. Mary's College, Dallas, Texas, on May 27, two of Bertha Yocum's pupils were heard in the graduation recital in the School of Music. Christine Holman and Helen Blackman both acquitted themselves in excellent fashion, displaying in their numbers a delightful interpretation; each performed well and convinced the audience of the thorough and splendid teaching of Bertha Yocum. The program follows:

Concerto, op. 25.....	Rubinstein
Andante con moto. Con moto.	Christine Holman.
Etude, op. 25, No. 7.....	Chopin
Scherzo, op. 31.....	Chopin
	Helen Blackman.
Etude, op. 10, No. 3.....	Chopin
Allegro, op. 26.....	Schumann
	Christine Holman.
Concerto, op. 16.....	Grieg
Allegro molto moderato. Adagio. Allegro moderato.	Helen Blackman.

In the appended criticism from the Dallas News, the excellent playing of these two young ladies is described more in detail:

Graff Hall at St. Mary's College was filled with men and women last night, who gave manifest appreciation of the work in graduation recital by two pupils of Bertha Yocum in the school of music. . . . The young ladies not only acquitted themselves delightfully in their interpretations and the manner of their execution in the various movements, but their smoothness of performing and the faultlessness of their memory were tributes to the efficiency of the teaching and the patience that pupil and instructor had pos-

essed as they went through the analysis of their work. . . . The Rubinstein concerto was exceptionally well played by Christine Holman. Her playing showed the clarity of tone and beauty of interpretation which her splendid power of phrasing made possible. In this concerto number, her teacher accompanied, and the bells of Moscow rang beautiful and true to the ear of even a tyro in music. The very spirit of prayer seemed to pervade the place as she interpreted Chopin's etude from op. 10, No. 3. It was a far cry to the comedy of Schumann in the allegro, op. 26, but the transition was easy and excellent, the fingering wonderfully true and accurate and the mastery of technic complete.

Miss Blackman's playing is rather out of the ordinary feminine style, due to her well developed physique. The instructions from the teacher, who was a pupil of Leschetizky, had made wonderful impression and came out in the manner of rendering and in the very touch of the fingers upon the keys. She possesses wide imagination and plays with strangely appealing understanding of color. Her Chopin numbers were enjoyable and she was quite equal to the difficult work of Grieg's concerto from op. 16, where the accompaniment by the instructor aided in bringing out the message of storm and thunder, lightning and crash of elements, with peace and sunshine following and a rainbow spanning the sky. (Advertisement.)

Marie Stapleton-Murray Heard in Birmingham.

In Birmingham, Ala., on Monday evening, May 26, at the Central High School Auditorium, the tenth annual concert of European Club proved a brilliant success. The program, divided into two parts, was very interesting, as the second part consisted of a cantata, "Melusina," in which Marie Stapleton-Murray, the well known concert and oratorio soprano, sang the title role. In part one Mrs. Murray was heard in two songs by Charles Wakefield Cadman, "From the Land of the Sky Blue Water" and "The Moon Drops Low"; also in "The Rose and the Lily," which was dedicated to Mrs. Murray by the composer, C. Minetti, and "A Birthday" by Woodman. In all Mrs. Murray's soprano

voice displayed rare brilliance, and her songs were thoroughly appreciated. The concert was, indeed, a success.

Beginning in the fall Mrs. Murray is to be the soprano with the Frank Croxton Quartet, and her engagements next season promise to exceed those of the season just passed.

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